MARCH 1989

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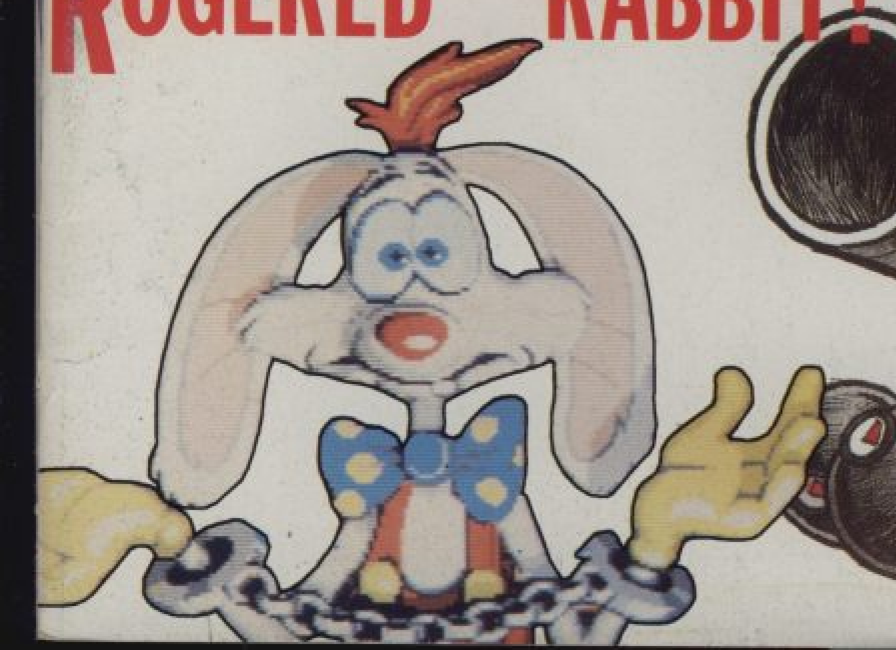
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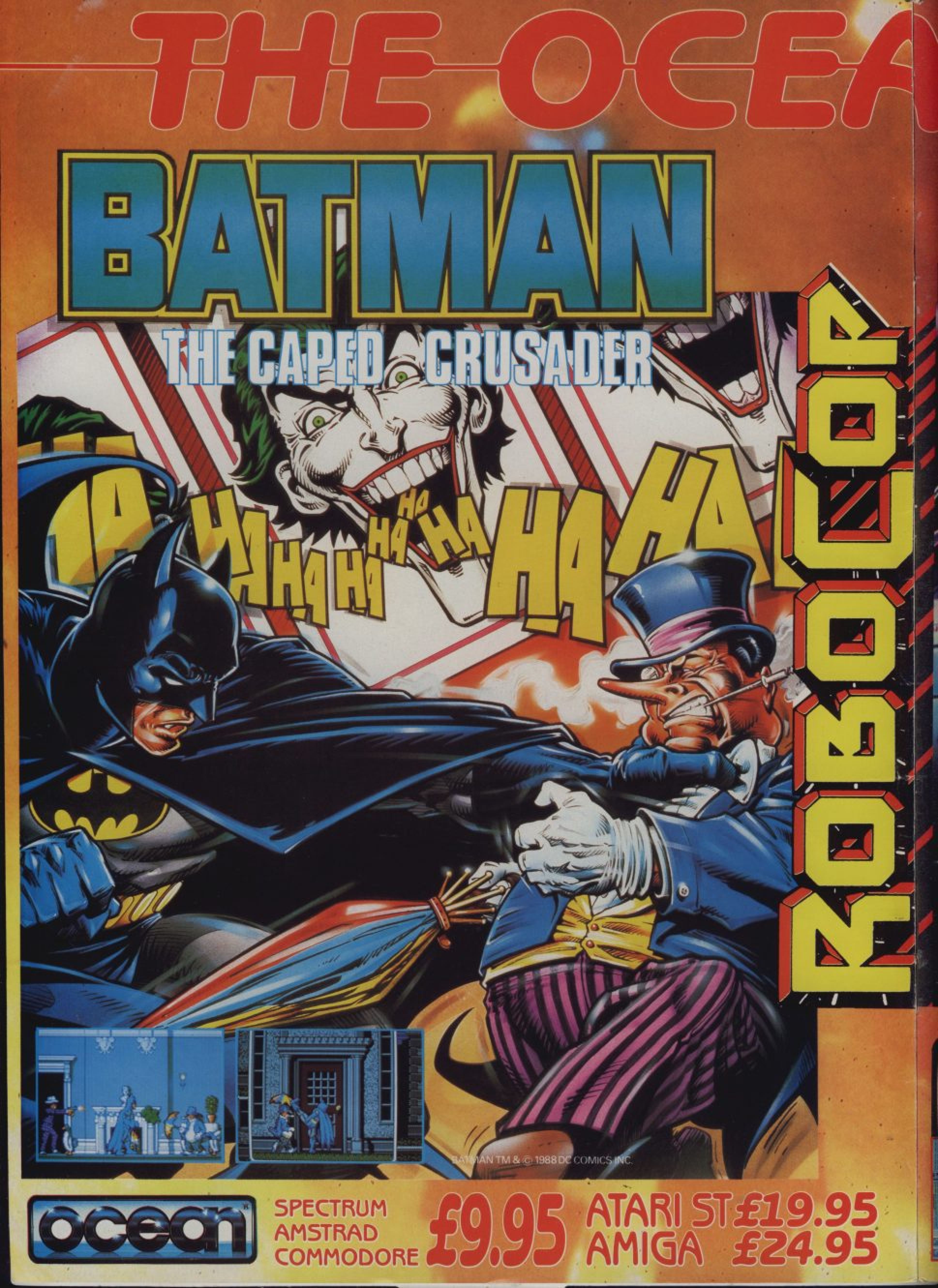




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REGULARS



72,892
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ABC

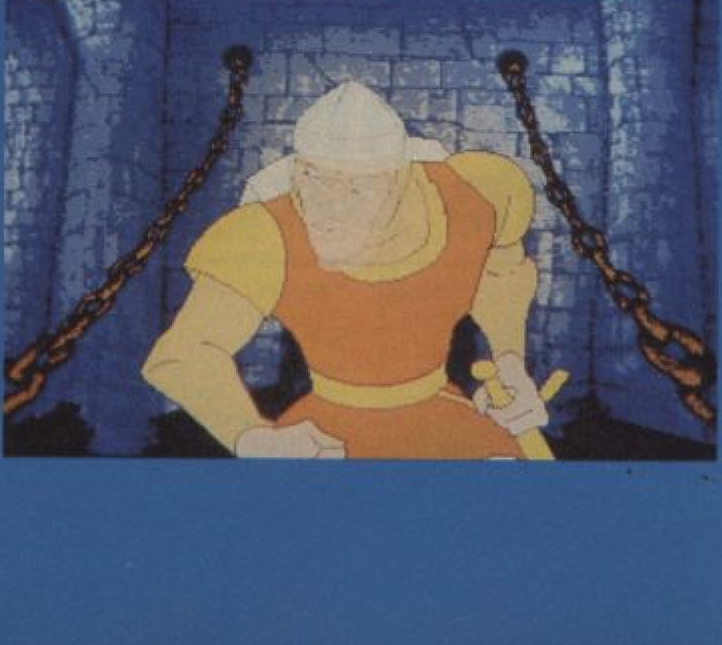
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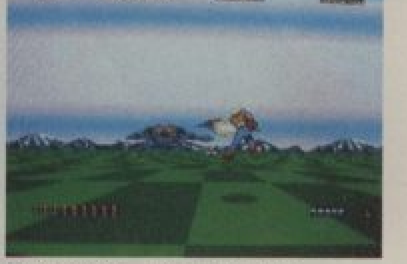
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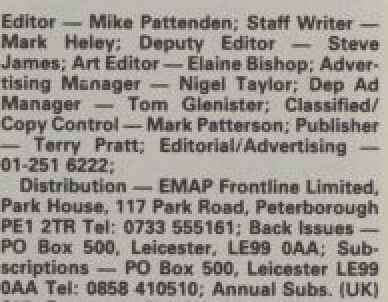


Blue Peter tortoise — Denaris, *Amiga*.

REVIEWS



Electrifying — Denaris, *64*.



Fly and fry — Space Harrier.

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Cover illustration: Philip Bond

BUZZ



NIGHTMARE ON ELM STREET

Don't go to sleep! Well not until you've read Buzz anyway. Yep, Freddie Kruger, a man desperately in need of a manicure is about to come to your computer. U.S. Gold have signed the rights to make a 'Nightmare on Elm Street' game and they daren't make it soporific. It'll be quite a while before you can get your claws into this one, so if you want to make your dreams less sweet for the time being, try your local video shop for 'Freddy Nightmares'. The reason this is a video only release is that it is in fact taken from an American T.V. series. no its not 'Dynasty', though Freddie does bare a startling resemblance to Joan Collins with her make-up off. In fact, it's more Die-nasty, although it has been toned down a little from its big screen counterpart as you might expect. Worth checking out nevertheless.



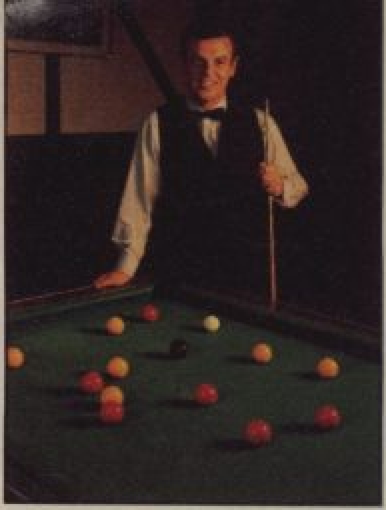
DOMARK SIGN HARD DRIVIN'

With both eyes on the Christmas market, Domark seem set to capitalise on their deal with Tengen by snapping up the rights to the stunning new coin-op, *Hard Drivin'*.

Domark's three year deal with Tengen, Atari's new home computer subsidiary, allows them to publish a range of conversions in the UK, other European markets and Australia. Kicking off with a springtime release of *Vindicators*, Domark's new cast list of Atari conversions looks impressive. The American cop title, *APB*, follows next, then it's back into space with *Xybots*, off into the world of mythology with *Dragon Spirit* and back down to Earth with a splash and a chance to play a CU fave, the river racer *Toobin*.

By their own admission, Domark are setting themselves something of a challenge in deciding to top off this list with *Hard Drivin'*. With its 3D graphics, action replays, gear-shift and ignition, the coin-op has been highly praised for its realism.

Domark are starting and finishing this year's Tengen range with two great choices for conversion. And for a look at *Hard Drivin'*, coin-op style, turn to this month's Arcade Star winner on page 78.



MALTESE JOE

Firebird have their new 3-D pool game endorsed by "Maltese" Joe Barbara. Featuring a unique "walk around the table" feature, you can spin the ball like a pro and shoot from every angle. Just about the only thing you can't do, apparently, is chalk your cue. A game with Maltese Joe waits in store for only the very good indeed, as you have to beat half a dozen other opponents (including the Catford Kid — ???) before the current European champion will pick up a cue. 3-D Pool will be available on both the 64 and Amiga next month.

DAKAR '89

Next month North Africans everywhere run for cover as a huge cloud of dust, sand and diesel fumes rumbles past. Yes, it's that Paris/Dakar rally time of year. Car, bikes and even trucks will be battling out in the world's most gruelling race. It's also the most dangerous — expecially if you happen to be a spectator, or even just a pedestrian in the general vicinity. Let's hope they're a bit more careful out there this year. What's sure is that it's a lot safer to stay at home and play Coktel Vision's *Dakar '89* in which you get the thrill of throwing your four-wheel drive motor all over the Sahara. Released to coincide with this, the biggest desert race.



RUNNING MAN



If ever a film was ripe for conversion, it has to be this one. Big Arnie is given the choice between life imprisonment and appearing on a futuristic game show. We're not talking cuddly toy on the conveyor belt here, your chances of making it aren't that good. Grandslam's conversion promises all the spectacle of the original, in a fast-paced action-filled game (would Mr. Schwarzenegger have it any other way?). We here at Buzz are waiting for the Joan Collins Fan Club to beam down on the Amiga.

DAMOCLES

No this isn't a picture of an underground car park. This is *Damocles* the latest game from Novagen. No swords in sight, but you will be able to travel around a stunning real time solar system, all depicted in state-of-the-art solid 3-D. Apparently to tell you any more would be to spoil the fun of discovering it yourself. Suffice to say this is Paul Woakes's follow up to *Mercenary* and 'Benson', your on-board computer promises to be a lot more co-operative.



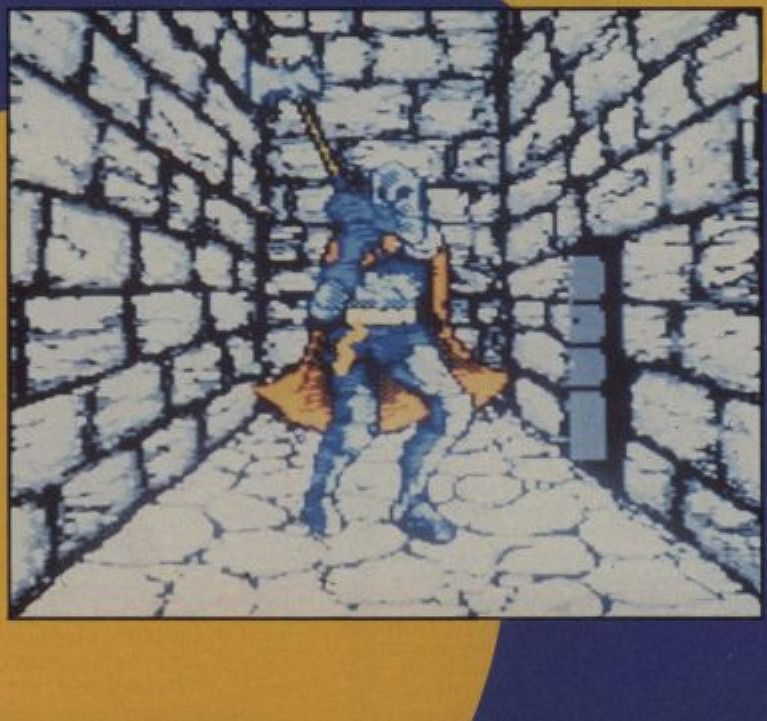
WHEN SLEEPING GODS LIE



When the Old Gods nod off for 40 winks, trouble is in store for the world of Tessera. Your quest is simple: wake them up. First, of course, you are going to have to find them. In your journey across mountain and desert, you'll come across a huge variety of fully animated characters which you can interact with. Try and find the old hermit who knows where the Gods have kipped out and you're away, but never talk to strangers with pointed snouts. Yea verily it will be available soon from Electraware.

WILLOW

Don't go by appearances, there's a tough little game underneath that cuddly exterior. Mindscape's first UK release throws you into Willow's predicament — how to protect his charge (a sprog that has been dumped on him) get her to the castle, whilst avoiding being offed by the evil sorceress Bavmord, and finding enough telephone directories to stand on so he can reach the doorbell. Remember small ones are more juicy and *Willow* will be oozing into the 64 and Amiga any time now.





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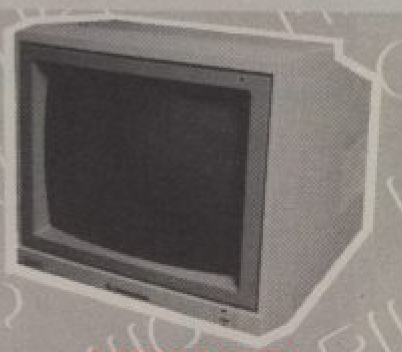
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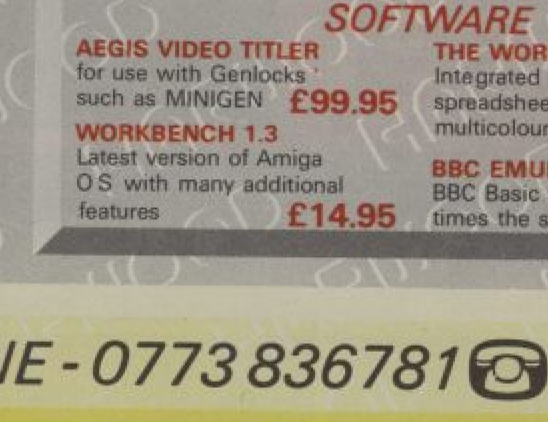
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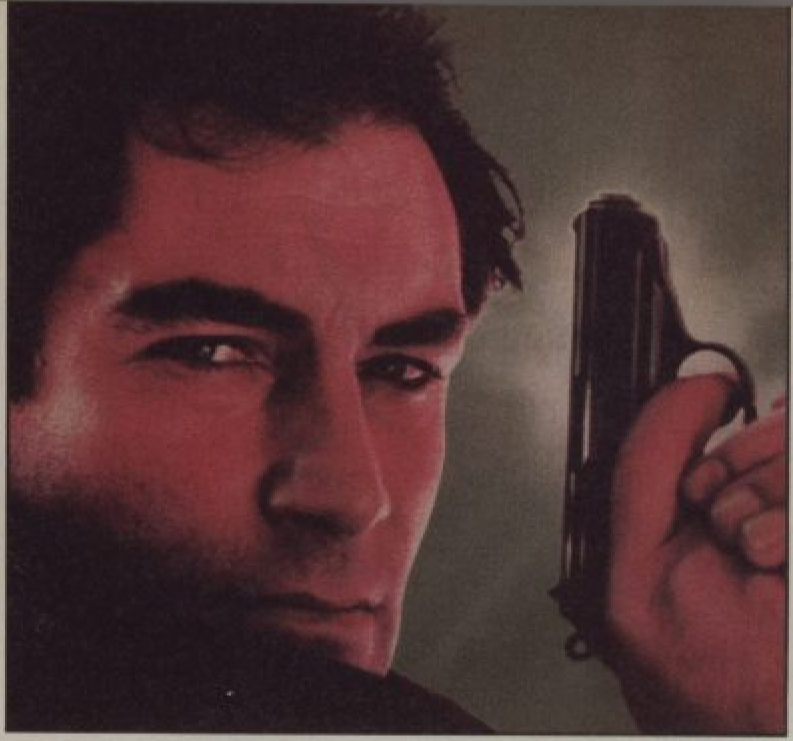
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BUZZ



LICENSED TO KILL

The all-time high in camp but chilling film quotes has to be the following line from 'Goldfinger': 'So Goldfinger, You expect me to talk?' 'No Mister Bond, I expect you to die!' Including a sample of such magnificent proportions is long overdue. But who knows? Domark may come up with the goods when they release, this June, their latest in a series of Bond licences, based on the forthcoming 007 flick, 'License to Kill'.

The London-based software company have already done *View to a Kill*, *Live and Let Die* and *The Living Daylights*. 'License to Kill' will again feature Timothy Dalton as the thinking man's Bond. Watch out for the scene where his best pal, Felix Leiter, is eaten by cros. We're not sure whether it will feature this ghastly scene, but the game of the film will tie in with the movie première.

The tiltle of the film was changed from 'Licence Revoked' because that, it was felt, was open to misinterpretation in the States. This is something which Dominic Wheatley from Domark knows all too well. His grandfather, who was the famous horror writer Denis Wheatley, had the title of his film, 'The Devil Rides Out' changed — because Americans thought it must be a western.

MI

Tank simulations have always tended towards the fanciful to say the least. Now Microprose are hoping to do for the tank what Hard Drivin' did for the car and Top Landing for the plane. *M1* will put you in command of an M1 Abrams battlefield tank, the number one tank of the US Army. We may reckon that Vickers can do better, but this is still the business. Research and accuracy are uppermost in designer Arnold Hendricks' mind.

"I haven't seen a tank simulation yet which presents tank warefare the way it really is. We're using authentic information from three Army manuals — the M1 Tank Operator's Manual, the Tank Platoon Commander's Manual and the Tank Gunnery Manual."

If chugging around in 60 tons of armour plate is your sort of thing, this is one to look out for. There's never been an attempt at a proper, realistic tank sim, so Microprose could have something here.



CREEPY CRAWLEY



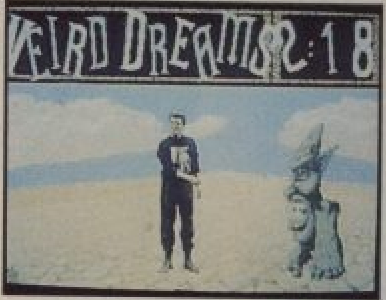


Next time you flush a spider down the plughole think of his point of view. It's about time the world had an insect's (compound) eye view in a game and *Creepy Crawly* is just that. In Audiogenic's new game, life for your bug is very much in the fast lane as he/she/it dodges the nasties to drag its egg sacs to safety. Out on the Amiga now, throw out your Roach Motel and get down to your software dealer.



WEIRD DREAMS

Rainbird's Weird Dreams is currently featuring on TVS's Saturday morning programme 'Motormouth'. Each week, they've been running a competition in which a viewer attempts to answer ten general knowledge questions. If they get it right, they get to progress on to another scene in the game, if they don't its Kaput. This is the first time a computer game has featured on television in an interactive role like this and to celebrate this Rainbird are giving away five totally exclusive *Weird Dreams* T-shirts to the first five Buzz readers who can tell me who the 'Motormouth' presenter's name who introduces it each week. Watch out for the final of the competition in a couple of weeks in which the winner gets a whistle stop trip to Egypt on Concorde. Also worth waiting for is the *Weird Dreams* game itself, coming to the Amiga and 64, very soon.



EMMANUELLE



Nah, it can be . . . oh yes, it is! The license of the films. Tomahawk scale new heights in taste with this adventure set in the casinos and clubs of Rio. They promise me that it's strictly non-pornographic and smut free. A good job too, we all say. But listen to this . . .

"If you want to experience something out of the ordinary,
If you're not afraid of charm, sensuality and eroticism."
Why are you playing Emmanuelle?

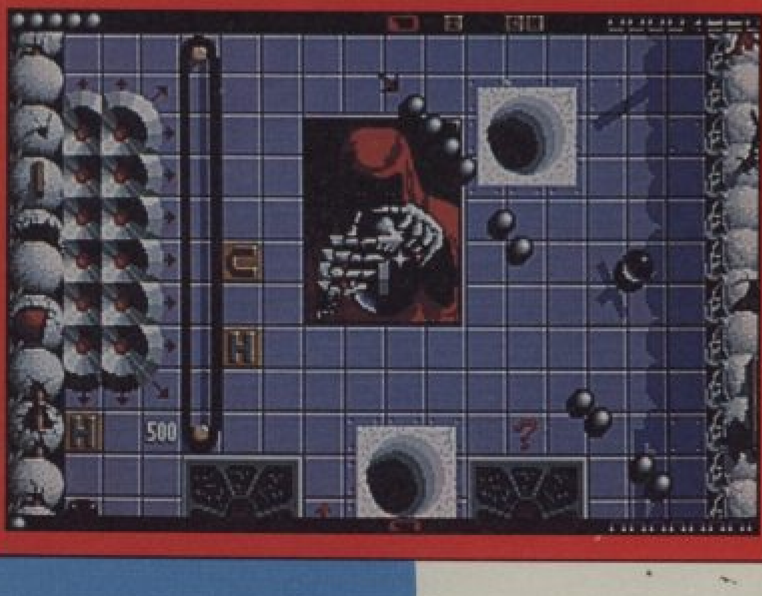
"If you want to experience something out of the ordinary,
If you're not afraid of charm, sensuality and eroticism . . ."
What are you doing playing this seedy little game?

LEGEND OF HORUS

Logotron's arcade adventure is based on the ancient legend of Horus. Meticously researched, you play the character of Anubis who has to reassemble the fourteen dismembered parts of Osiris while avoding the attentions of the malevolent Set. You can tell when he's around because the heiroglyphics on the wall become animated and attack you. Considering this is meant to be accurate to mythology, you think someone would have told them they didn't have any lifts in ancient Egypt. Never mind, this it'll be available for all you budding Egyptologists next month. All together now, walk like an E-gyp-ti-aan.



BALLISTIX

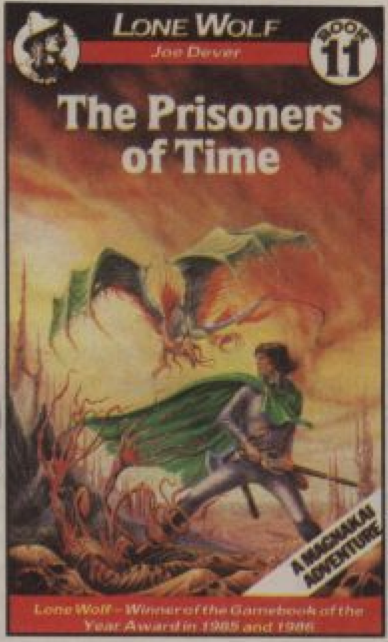


A whole different ball game. Psygnosis reckon this'll have you tossing those pinball games and footie sims into the rubbish bin, *Ballistix* has 130 different, mind boggling pitches, ultra fast scrolling and a gameplay which'll have you pulling your hair out. Magnets will whip the ball away from under your nose, splitters will hack you up into a myriad of pieces, hoovers will suck you in and blowers will blow you out. If it all sounds a little too brisk for your tastes, *Ballistix* is fully user-definable, so you can slow everything down to the pace of a gentle game of croquet on a balmy, summers afternoon.



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BUZZ



LONE WOLF

Joe Dever's amazingly successful role playing fantasy books are about to be made into a game by Audiogenic. The *Lone Wolf* series have sold over six million copies worldwide and there are now twelve books available.

Audiogenic are planning to release a whole series of games based around *Lone Wolf* which will tend towards Role Playing in their gameplay. The first one, however, will be an all-action arcade game called *Lone Wolf — The Mirror Of Death.* You will need to brave the mirror to capture the Lorestone, a Kai gem of power, not to mention the death pits and firespitting Daemonaks.

The game will be out to coincide with Arrow Books' release of two "prequel" novels, which set the background to the *Lone Wolf* legend. *Eclipse Of The Kai* will tell the story of the evil dark lord Zagarna's plot against the Kai, and *The Dark Door Opens* will chronicle Silent Wolf's growth into Lone Wolf.

To celebrate this we have got one copy of each of the *Lone Wolf* books to give away. That's a dozen novels — enough for twenty four train journeys from Leeds to Bangor, or something like that. And there's two *Lone Wolf* novels for each fo the five runners up. All you have to do is to tell the mighty Buzz which football team plays at The Den. Here's a clue; they're a superb footie team. Answers on a pelt to Wolf Compo, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3RU.

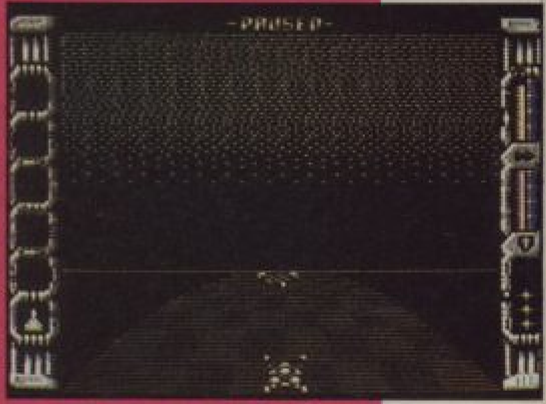
VINDICATORS



The first of Domark's latest batch of Tengen conversions draws ever nigh. You take control of an SR-88 Strategic Battle Tank, and by all tank standards a bit nifty it is too. If that wasn't enough, get some battle stars by blowing away enemy control centres and you can customise it with even more weaponry. A second player can join you at any time and you might well need one as you battle your way through fourteen space stations bristling with turrets and enemy tanks. Available on both the 64 and Amiga toute suite.

ELIMINATOR

The pleasures of eliminating are about to come to the 64. We gave it a vimmy 84% on the Amiga and the 8-bit version looks just as good. One of the fastest games around it's another product from *Nebulus* creator, John Phillips with music supplied courtesy of the Maniacs Of Noise. Down your street right about now.



HUMAN KILLING MACHINE



US Gold's new combat game is about to do for international relations what the flying elbow had done for football. Kwon, your fighting traveller, has a grudge, in fact he has a lot of grudges. On a mission of revenge around the world you'll encounter "Igor, a Russian soldier" (erk) "butch, fish — netted Helga" (glurp) and "Hans, a beer swilling German" (aaargh). Watch out though, these racial stereotypes will alter their strategy, if you don't keep those punches varied.

CU

Here — for your edification — are the results of your votes in our 1988 C64 and Amiga poll, plus who you placed top amongst TV progs, LPs and motion pictures.

AMIGA

BEST COIN-OP CONVERSION

Funnily enough the game we had expected to claim this coverted title missed the mark but made it to the runner's up spot; so with *Op-Wolf* pipped at the post it was left to *Pacmania* to bound into first place, with *Thunderblade* and *Star Wars* hot on their heels.

SOFTWARE HOUSE

Another shock result came when the no.1 licensing company Ocean could only manage fourth. But those cinematic boys riding high on *Rocket Ranger* namely Mirrorsoft polled well gaining the runner's-up position. Number one was Electronic Arts, still heady already with the success of *Bard's Tale* and *Battle Chess*.

BEST GRAPHICS

One for the keen eyed and tasteful this. *Rocket Ranger* swept aside the opposition in this category, placing itself well above the field with excellent animation and piccies. Following behind was *Starglider II*, featuring a whole host of visually gorgeous characters.

SOUND

IK+ was undoubtedly the Amiga beat 'em up of the year. Backed with an excellent tune and sound effects — you had no qualms about making it your number one in this chart. It was hardly a surprise when *Starglider II* rolled in second, just ahead of *Rocket Ranger*.

BEST ARCADE

Hewson held a reputation for good software throughout '88 and has been rewarded by the beautifully crafted *Nebulus* hitting the number one arcade slot. Classic action also reared its head — with the excellent *StarRay* making its single chart appearance in the number two slot.

BEST SIMULATION

Quite a unanimous choice, this one. Zooming into the top slot was Electronic Arts' *Interceptor*, and hot on its tail was their tasty grand prix sim, *Ferrari Formula 1*.

BEST ADVENTURE

As in the C64 poll, *Fish* came first — so it's a double thumbs up to Magnetic Scrolls and Rainbird. Victory was snatched from the jaws of *Corruption* also a Rainbird product.

BEST STRATEGY GAME

Game of the year for mind-stretching and strategic thinking was Rainbird's *UMS*. Second in terms of lateral thinking was the ever-popular *Bard's Tale*.

GAME OF THE YEAR

Another clear leader here. *Starglider 2* won the Best Game of the Year by a long, long chalk. But *FA/18 Interceptor* (Electronic Arts) mustered enough strength to place itself second.

BEST ORIGINAL GAME

This category was very hard fought, with the likes of *IK+*, *Rocket Ranger* and *Wizball* in the running. Nevertheless it was up to Hewson and *Nebulus* to take the honours, with Image Works' *Speedball* giving it a run for its money.



BEST ROLE PLAYING GAME

Failing to take a first in the C64 category, Electronic Arts came up trumps with its Amiga version of *Bard's Tale*. *Heroes of the Lance* was voted next, still polling around 25% of the votes.

BEST COIN-OP (ARCADE) IN '88

Golly! Er, Gosh! Er, what a surprise! After the sixtieth recount (er, only kidding) the unanimous decision was that *Operation Wolf* had won your hearts by a majority of — ooh — at least two thirds of you. *Robocop* put up a brave fight and despite only being around for a month or two managed to notch up 18% of the popular vote — but alas the opposition was just too much.

BEST LP

Mmm! Some interesting nominations here (too sad and sordid, we're afraid, to print in a family mag such as ours). However, it was left to Guns and Roses to carry off the laurels for the best long player. Wacko and BAD came in at number two. Thanks Bubbles!



BEST TV PROG

Neighbours! tra, la, la, la, Neighbours! How could you put 'Fawlty Towers' (a *repeat* at number two) below *this*? What's it doing on our screens anyhow? This Down Under 'number' concerning the every day life of wet-behind-the-ears, spotless, goody goody innocents, with their mindless twitterings and . . . (*that's quite enough bile for one day — Ed*).

READERS POLL RESULTS

BEST FILM

Those canny folks at Ocean surely had their heads screwed on when they decided to acquire the licence for 'Robocop'. This cinematic shoot 'em up shot its way to number one, followed closely by another convert to the world of games, 'Who Framed Roger Rabbit?'

64

BEST COIN-OP CONVERSION

No surprises here. Ocean just had to make sure that their licence of Taito's *Op Wolf* was up to scratch — and they did. An Uzi-less game, but it still stormed in with 40% whilst *Afterburner* (Activision) somehow managed to blast its way in to second place.

BEST SOFTWARE HOUSE

Ocean notched up a deserved 40% of the vote, acknowledging the consistent quality of its games. During '88 we awarded Ocean with a host of Screen and Super Stars for the likes of such classics as *Salamander*. London-based gamesters, System 3, merit a mention for coming runner-up in this category, despite only releasing one game, *Ninja II*, last year.

BEST ARCADE GAME

Didn't it do well? *Operation Wolf* nudged its way forward to head off some stiff opposition. *Afterburner, Out Run* and *Hawkeye* all polled well, but it was *Armalyte* (Thalamus) which clocked in second. Described in *CU* as being 'One of the best horizontal scrollers.'

BEST SIMULATION

Microprose scores a classic goal. Lavishly praised by *CU*'s ex-Dep Ed, Steve Jarratt, as 'the most complete, if not the best football sim on the 64', you agreed and *Microsoccer* lifted the trophy for best 8 bit sim. *Project Stealth Fighter* (Microprose again) snuck under the radar to come in second.

BEST GRAPHICS

Plenty of nominations for the best looking game, but *Ninja 2*, System 3's long-awaited sequel to *the* beat 'em up of '87, was undoubtedly the most attractive, followed closely by *Armalyte.*

BEST SOUND

US Gold's *Bionic Commando* came up tops in the audio stakes, with its corking themes and sampling fx. The tunes for the toughest bunch of soldiers in the galaxy won by a narrow squawk over the Ron Hubbard score for *Skate or Die* (Electronic Arts).

BEST ADVENTURE

Fish (Magnetic Scrolls/ Electronic Arts) swam to the top (a surprise considering its funny, detailed plot) whilst *Ultima V* (Origin/ Microprose) came runner-up.

BEST ORIGINAL GAME

Strewth, it's *Ninja 2* again! But a surprise, perhaps, with your second place choice. Thalumus's *Hawkeye* is a competent and playable game, but it's not the most exciting, and certainly not that original.

BEST ROLE PLAYING GAME

When Tony Dillon got his hands on *Pools of Radiance* (US Gold/SSI/ISR) he couldn't believe his eyes: 'without a doubt, the best RPG ever to grace the C64, or indeed any computer' was TD's enthused. Fellow RPGers thought the same and voted *POR* tops in this category, just ahead of EA's *Bard's Tale 3.*

WORST GAME

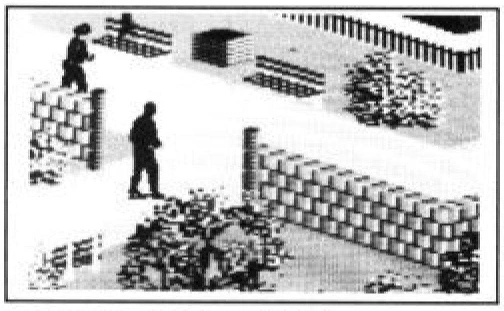
1988 saw some corking software on the market. It also saw some dross. There were many nominations for the dumper, but crawling its way to the top of the pile was Ocean's *Dragon Ninja.*

BEST PACKAGING

A thirty page instruction booklet, an authentic ninja scroll, a well-nifty ninja mask made from durable ninja cotton, PLUS a soft rubber shuriken star which doubles as a place mat. Boots wouldn't stock that version of *Ninja 2*, but System 3 didn't care.

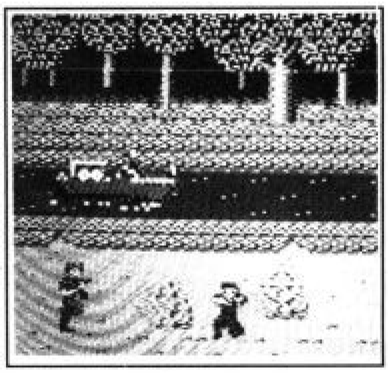
BEST STRATEGY

Tony 'Dilloid' Dillon told us that Infogrames' *Captain Blood* is to the 64 games market 'what a breath of fresh air is the morning after a bean feast'. You seem to agree and placed this masterwork of strategy above second-commer *Football Manager 2* (Prism Leisure).



GAME OF THE YEAR

You did think highly of System 3's *Ninja 2*, didn't you? 'Best Game of the Year' was just one of the accolades you gave it. Thalamus's shoot 'em up, *Armalyte*, notched up second place and rightly so, it's a class blast.



CU

C64 CHART

TM	LM		
1	NE	ROBOCOP	OCEAN
2	4	AFTER BURNER	ACTIVISION
3	3	OPERATION WOLF	OCEAN
4	2	DOUBLE DRAGON	MELBOURNE HOUSE
5	8	THUNDER BLADE	US GOLD
6	14	BOMB JACK	ENCORE
7	5	MICROPROSE SOCCER	MICROPROSE
8	NE	GHOSTBUSTERS	MASTERTRONIC
9	NE	KNIGHTMARE	MASTERTRONIC
10	12	JOE BLADE	PLAYERS
11	3	FOOTBALLER OF THE YEAR	KIXX
12	16	LEADERBOARD	KIXX
13	NE	YOGI BEAR	ALTERNATIVE
14	17	END ZONE	ALTERNATIVE
15	20	FOOTBALL MANAGER 2	ADDICTIVE
16	NE	SKOOLDAZE	ALTERNATIVE
17	NE	5TH GEAR	RACK IT
18	NE	SUPER STUNTMAN	CODE MASTERS
19	7	ALTERNATIVE RUGBY SIMULATOR	CODE MASTERS
20	NE	RETURN OF THE JEDI	DOMARK

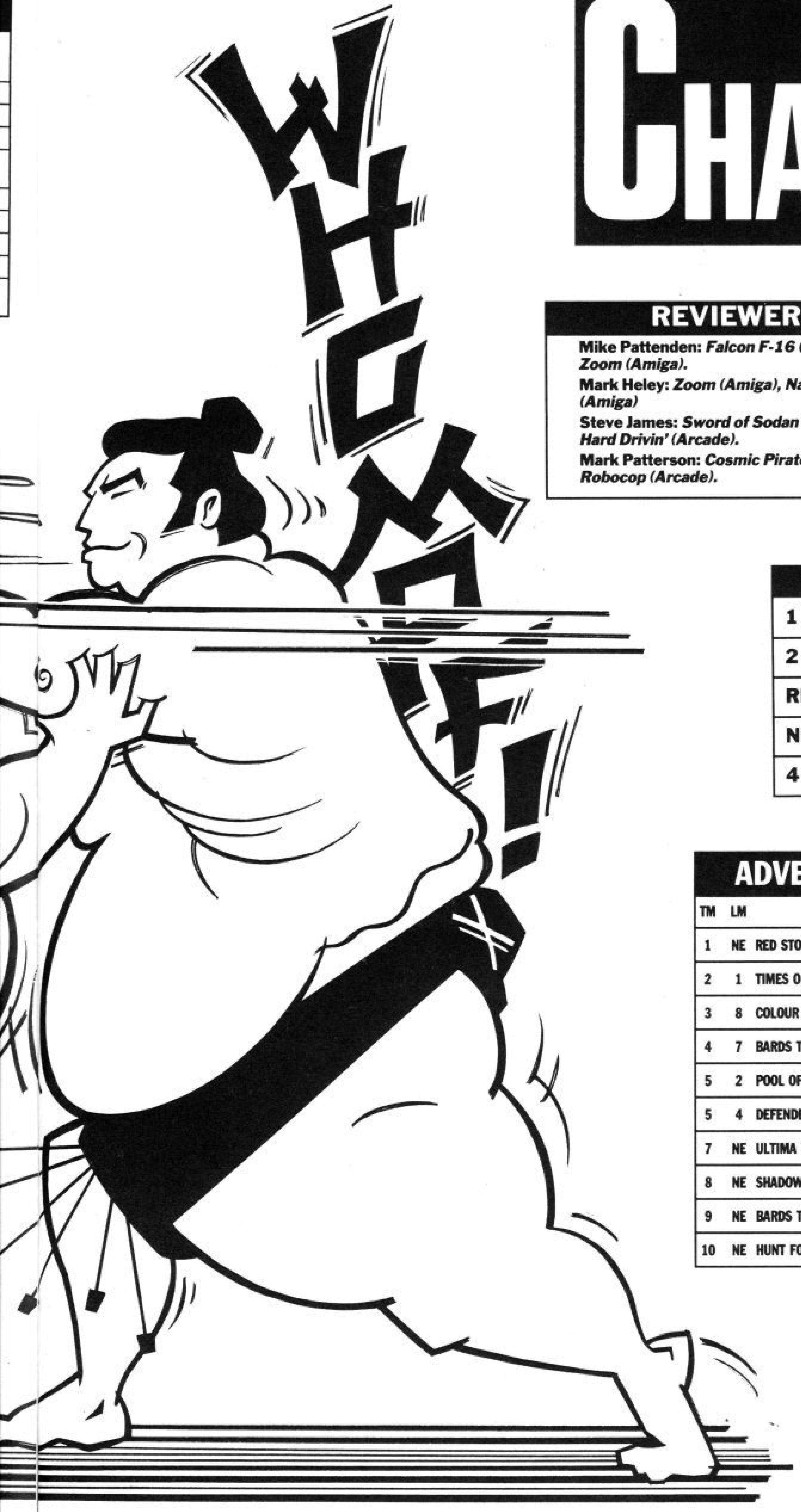
AMIGA CHART

TM	LM		
1	2	ELITE	FIREBIRD
2	3	LOMBARD RAC RALLY	FIREBIRD
3	NE	DOUBLE DRAGON	MELBOURNE HOUSE
4	8	ROCKET RANGER	MIRRORSOFT
5	1	FALCON	MIRRORSOFT
6	NE	TV SPORTS FOOTBALL	MIRRORSOFT
7	4	THUNDER BLADE	US GOLD
8	3	PACMANIA	GRAND SLAM
9	9	OUT RUN	SEGA-US GOLD
10	5	OPERATION WOLF	OCEAN

TOP TEN FOOTBALL TEAM TITLE CHANGES

IS CALLED	*FOUNDED AS*
Everton	St Domingo
Manchester United	Newton Heath
West Ham United	Thames Ironworks
West Bromwich Albion	West Bromwich Strollers
Sunderland	The District Teachers' Amateur Club
Newcastle United	Newcastle West End
Manchester City	Ardwick
Cardiff City	Riverside
Leeds United	Leeds City
Portsmouth	Royal Artillery Club of the Southern League





CHARTS

REVIEWERS CHOICE

Mike Pattenden: ***Falcon F-16 (Amiga), Denaris (C64), Zoom (Amiga).***

Mark Heley: ***Zoom (Amiga), Narc (Arcade), Operation Wolf (Amiga)***

Steve James: ***Sword of Sodan (Amiga), Denaris (C64), Hard Drivin' (Arcade).***

Mark Patterson: ***Cosmic Pirate (Amiga), Denaris (C64), Robocop (Arcade).***

COIN-OP CHART

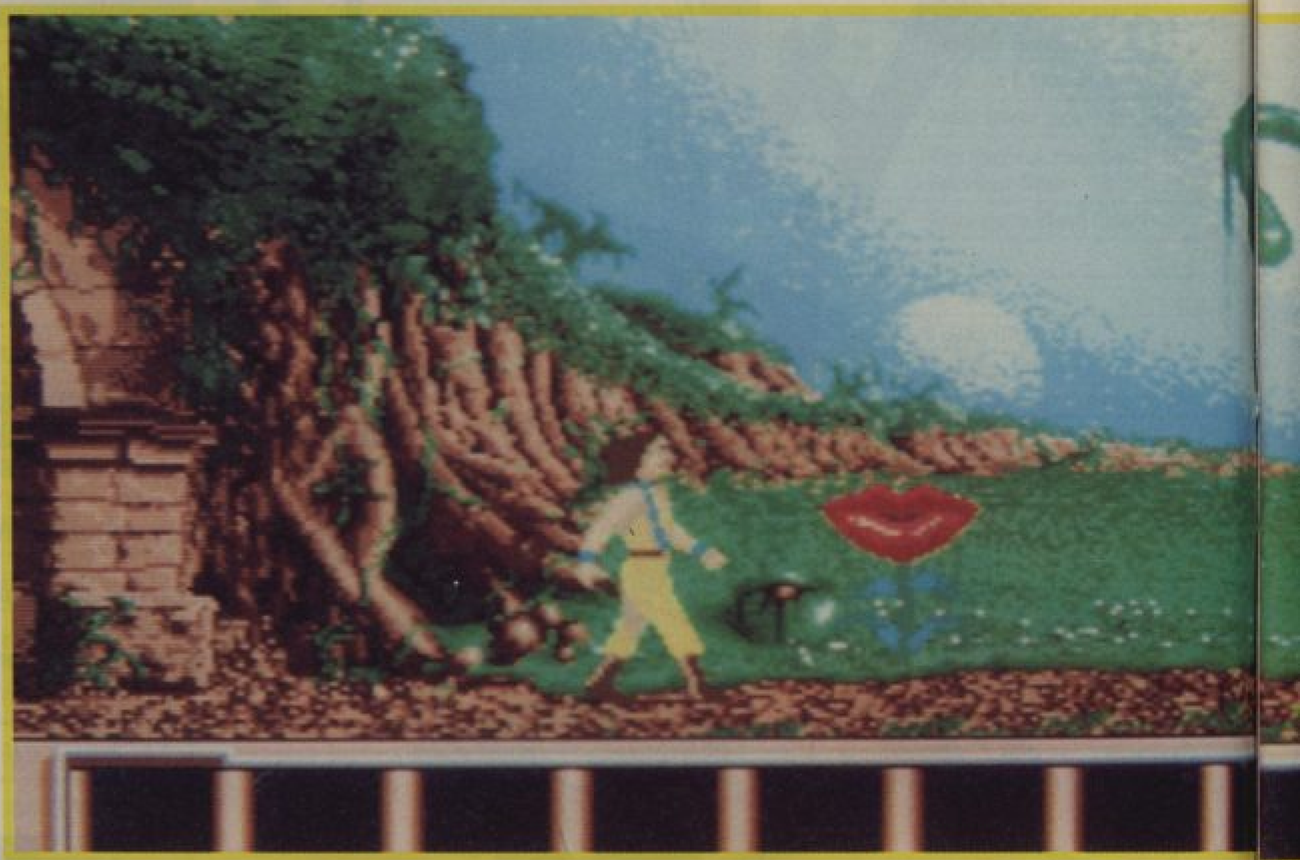
1	1	ROBOCOP
2	3	GHOULS 'N' GHOSTS
RE	3	AFTERBURNER
NE	4	NARC
4	5	DOUBLE DRAGON II

ADVENTURE CHART

TM	LM		
1	NE	RED STORM RISING	MICROPRESS
2	1	TIMES OF LORE	MICROPRESS
3	8	COLOUR OF MAGIC	ALTERNATIVE
4	7	BARDS TALE	ELECTRONIC ARTS
5	2	POOL OF RADIANCE	US GOLD
5	4	DEFENDER OF THE CROWN	MIRRORSOFT
7	NE	ULTIMA V	ORIGIN
8	NE	SHADOWS OF ORDER	MELBOURNE HOUSE
9	NE	BARDS TALE 3	ELECTRONIC ARTS
10	NE	HUNT FOR RED OCTOBER	GRAND SLAM

THE KRISTAL

This is one of those very few games which completely defies categorisation. There's a little bit of everything in *The Kristal* – its a shoot'em up, a combat game, and an adventure. You are Dancis Frake, space pirate. Proud owner of a yellow jumpsuit and one secondhand twin cannon space galleon. Your mission is to retrieve the eponymous Kristal, a magical artefact which holds together the powers of harmony in the universe. Unfortunately it has been stashed away in a secret chamber by Malvalla, Gru of Grus (who thought of these names?), allowing Chaos to go on a bit of a beano. Worse still it's about to fall into even more dangerous hands. . . .



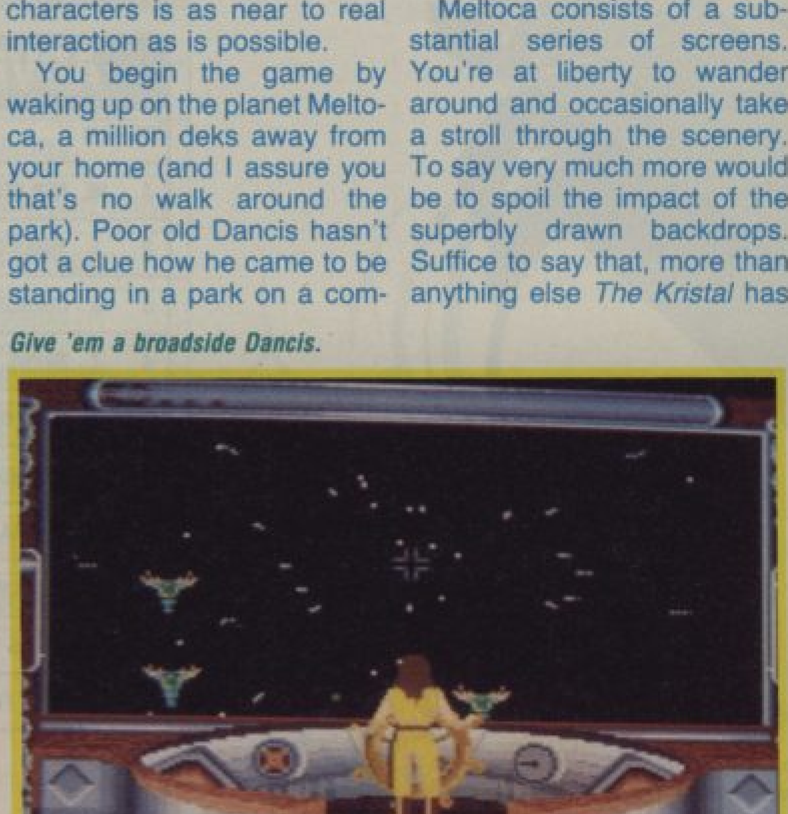
Go on give it a snog.

Even the scenario to this game is a little bit out of the ordinary, and you'll need to pay attention to it if you're going to succeed in your quest. A notepad and pen is advisable if your memory is less than acute. Don't worry, however, this isn't going to be one of those irritating adventures you'll find yourself wandering around aimlessly because you didn't talk to the goldfish on the opening screen, *(Oi! KC)* *The Kristal* has been constructed with a great deal of forethought, and conversation with the other characters is as near to real interaction as is possible.

You begin the game by waking up on the planet Meltoca, a million deks away from your home (and I assure you that's no walk around the park). Poor old Dancis hasn't got a clue how he came to be standing in a park on a completely different planet; so you had better go and find out hadn't you?

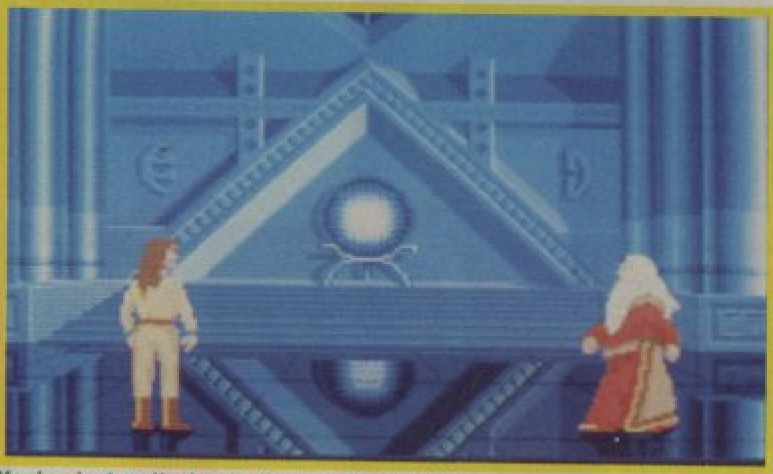
Meltoca consists of a substantial series of screens. You're at liberty to wander around and occasionally take a stroll through the scenery. To say very much more would be to spoil the impact of the superbly drawn backdrops. Suffice to say that, more than anything else *The Kristal* has

Give 'em a broadside Dancis.





Addictive
Price: £29.95



You've just walked onto the set of I Claudius.

a character all of its own. Not surprising considering the fact that it's an adaptation of a musical written by the principal programmer, Mike Sutin, back in 1976.

This is not the work of a sprout and it shows.

There are plenty of clues in Meltoca, and plenty of information can be gleaned from talking to the various characters which wander around the park and town. Skringles are the intergalatic currency here and they can be earnt, spent and even ponced off the occasional acquaintance. It's a good idea to gain these along with driks (time), strength and psychic points.

Once you've found the spaceport and you've got itchy, travelling feet, Dancis can board his ship. Select your destination from the cryptic symbols on the screen before you and you're off into hypnospace at warp factor ten. On the other side you'll encounter the dreaded Akes – not as in Prawn Vindaloo, but as in space reptile. There is the shooting segment of the game. To either side you have a good old-fashioned cannon – none of this new-fangled laser beam stuff – so hang back and blast the approaching Akes before they blast you. The galleon's shield is displayed on a coat of arms hung on the wall, which seems a nice touch.

Some of the planets you can visit are considerably bigger than others. Some rival Meltoca, others – drawn by the famous S. F. artist David Hardy – are much smaller, but scroll smoothly all the way. At some point you are bound to encounter an Ake or a guard intent on a rumble. Dancis isn't forced to fight, but a decent swashbuckle can result in a substantial increase in strength. If you lose, you won't die, but your strength will be reduced accordingly. The swordfights take place on a different screen with a different backdrop for each planet. Designed by Neill Glancy, a black belt in Katnagari, the moves reflect those of the Korean martial art. As such it stands up as a combat game of quite considerable subtlety on its own.

CU SCREEN STAR

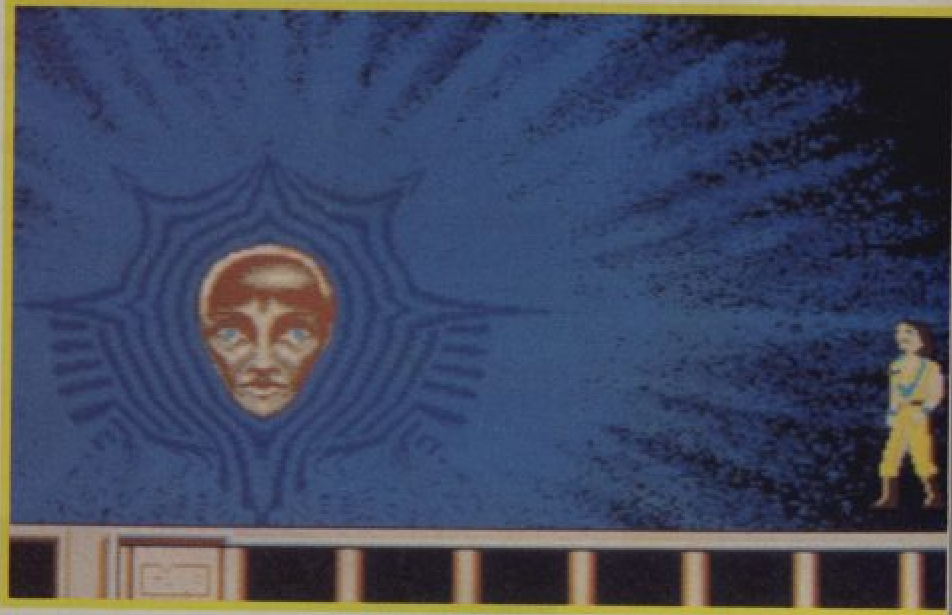
The Kristal is more than just three good games in one. It is unified by a design which makes it a serious game-playing challenge and a riveting spectacle. The flavour of the game is bizarrely camp, which may not appeal to those who prefer their action with a five o'clock shadow, and some of the backdrops look like they were a job lot from a provincial pantomime. Nevertheless, it has an idiosyncratic charm all its own. Who else would get Patrick Moore to do a voice over to the intro sequence? This just might be the something completely different you're looking for.

Mark Heley

Taking a stroll.



Oh, like wow, blissout!



SOUND	**80%**
GRAPHICS	**91%**
LASTABILITY	**89%**
PLAYABILITY	**88%**

86%

WIN A PIRATE? VIDEO

CU Compo



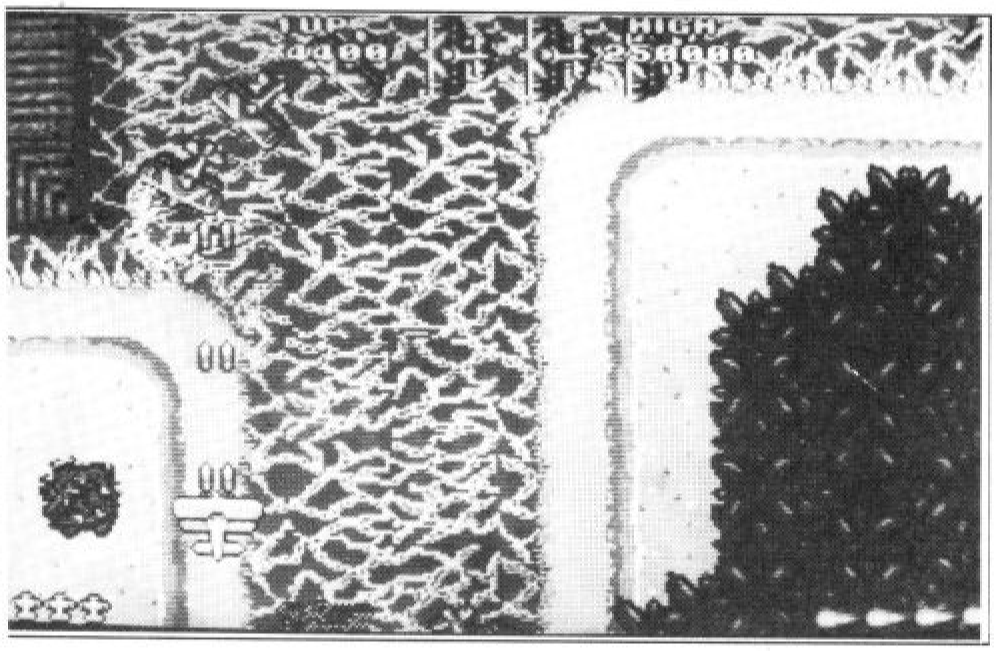
Blistering barnacles! Kristal ties ins? Well you think of one. Fancy a decanter and a set of glasses? Or a chandelier? No, we didn't think so either. Bet you'd go for a video recorder though. Thought so.

There's also twenty copies of the game up for grabs to runners-up, so there's plenty to go round you scavenging sea dogs.

Well, we haven't got your creative juices flowing very much recently (*are you sure about this? Ed*), so prepare to be artistic. You've seen our cover pirate (reproduced here) and the excellent graphics and we want to see your attempt at what a future pirate, and his ship perhaps, might look like. We'll accept artwork of all kinds including anything produced using art packages on the Amiga like *D Paint* or *Photon Paint*.

If you want your entries returned don't forget to include postage, and, of course your name and address, but you wouldn't forget that would you? Entries must arrive by 23rd March.





Blow the red formations out of the sky for extra firepower.

FLYING SHARK

You could have been forgiven for passing *Flying Shark* in the arcades. Yet another bi-plane game in the *1942* mould, filled with super tanks, gun emplacements and other things your average bi-plane pilot would be most unlikely to encounter flying over any jungle. The flying shark in fact, according to our resident expert on such matters, Tommo, wasn't even a bi-plane — so there goes historical accuracy right out of the window. Nothing new, you think and that's exactly what I was thinking about *Flying Shark* as I booted it into the Amiga.



A quick clout of the space bar needed, wethinks.

In the arcades, this game had a strange attraction for a lot of people, and you may well find this, once you've overcome an initial bout of irritation, to be one of the more playable vertically scrolling shoot 'em ups released to date. The backdrops are violently dazzling. The jungle is bright green and the sea bright blue, like some deranged travel agent's feverish hallucination. This helps enormously to add to the general feeling of sensory overload which you need to really get into a frenetic game like this.

Initially, you'll probably find it seriously difficult to negotiate blowing away the red squadrons to gain essential extra fire power, whilst staying in the sky yourself. And be careful, you're going to need those smart bombs (awkardly accessed by use of the space bar) for those end-of-level guardians. Persevere, and you'll find yourself coming back to *Flying Shark* a lot more than you might have thought at first.

This is sort of game which holds few surprises. Five levels, icons for extra lives, extra smart bombs and so on. *Flying Shark* is aiming at quality rather than originality. Given its crisp graphics and addictive gameplay, it would be a game to recommend — especially considering the weakness of some similar conversions — if it weren't for some serious niggles. First off, the ST version is better! I hate to say it, but it's true, the plane handles much more smoothly and the gameplay and graphics are better. If the Amiga is meant to be the superior machine, this shouldn't be allowed to happen. It's true that some programmers find it easier to work on the ST, but to an Amiga owner that is no excuse. But maybe it's of little relevance too. Sound too is below average, despite the jolly tune.

Point two, finding a joystick which makes the most of the Shark's firing capacity is a nightmare. At best it's slow and stuttery. On auto-fire you can't muster the extra pace needed to get yourself out of tricky situations. I've tried five and I'm far from satisfied with any of them.

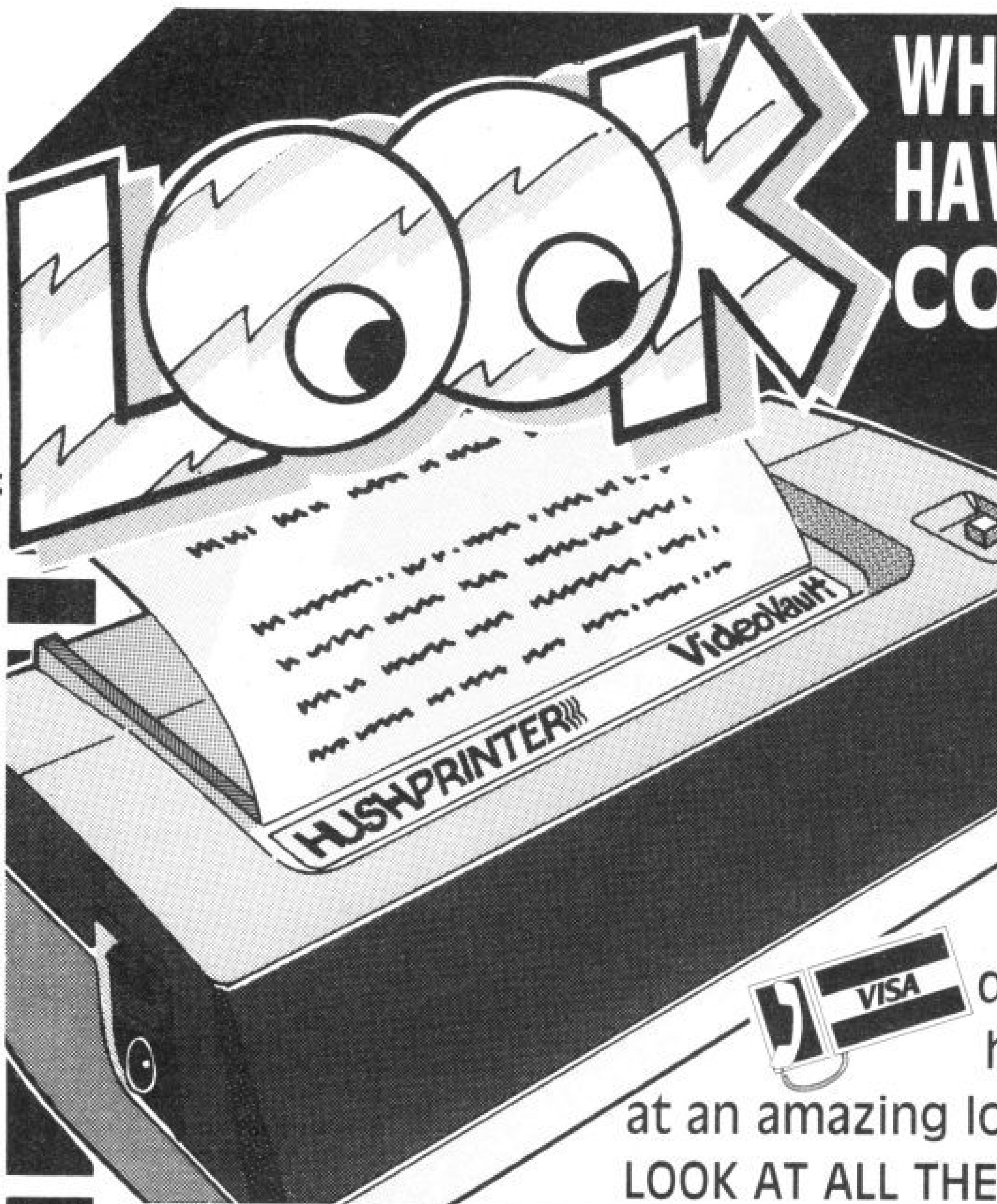
If you can get to grips with this, *Flying Shark* is irritatingly addictive — in fact, as fluent a shoot 'em up as you could wish to find. Build up your firepower enough and virtually nothing can stand in your way. A very satisfying feeling. The skill, of course, is in acquiring the firepower in the first place. Not an obvious purchase, perhaps, but one I think that will last.

Mark Heley

Rainbird
Price: £19.99

SOUND	**69%**
GRAPHICS	**79%**
LASTABILITY	**78%**
PLAYABILITY	**61%**

73%



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Struggling to get a head.



Stuff the magic dragon.

SPACE HARRIER

Space Harrier. The game that needs no introduction. And so what better excuse not to write one.

It won the hearts and most of the pocket contents of millions of people everywhere when it made its debut as a chunk of coin-op hardware a couple of years back. You know why? Not because it was a particularly good game, which it is. Nor was it because of the 'never before seen the like of' 3D superfast graphics, which by some strange coincidence, it has. It was because *SH* was one of the first machines to have a bucking hydraulic seat.

Yet when it came to it, the only thing that really kept people coming back for more was the game itself. With that in mind, Elite have come up with the best conversion of *SH* I have yet seen, including Sega's own and that of the mighty PC Engine.

Scroll along the chequered landscape avoiding all the indestructible items, shooting anything else which gets in your way including the end of level guardian. The only real difference between this and any other shoot'em-up is that this is done in a second person perspective view, situated directly behind the main sprite.

As you rush forward through the incredibly quickly scrolling landscape, various items attempt to block your way. Mysterious floating rocks, flying toadstools and weird flying monoliths. Then there are the enemy ships that fly on in waves, throw loads of flak at you, and then fly off again. At the end of each level, you get a real nasty thing to get rid of, which normally has to be hit several times. On the first level you get to do battle with a huge dragon that swirls in and out of the foreground and has to be shot in the head. Level two has you battling huge monolith heads that need to be shot quite a bit. Further on in the game come two-headed dragons, and even two dragons at once.

I never really rated *SH* in the arcades. To me it was just Sega saying 'We've got a new, even faster 3D update routing, and we're gonna use it'. However, *SH* on the Amiga is a masterpiece of programming. The sprites are the same. The scrolling is just as silky smooth as the arcade, and as for the update on the sprites themselves. Brilliant. Colour has been used really well, too.

Sound is good. Elite have successfully managed to take the original *Space Harrier* tune and jazzed it up a bit. All the in-game effects are there, as well as speech.

SH has finally been converted perfectly. It looks good, sounds good and thankfully, it plays very well.

Tony Dillon

Elite
Price: £24.95

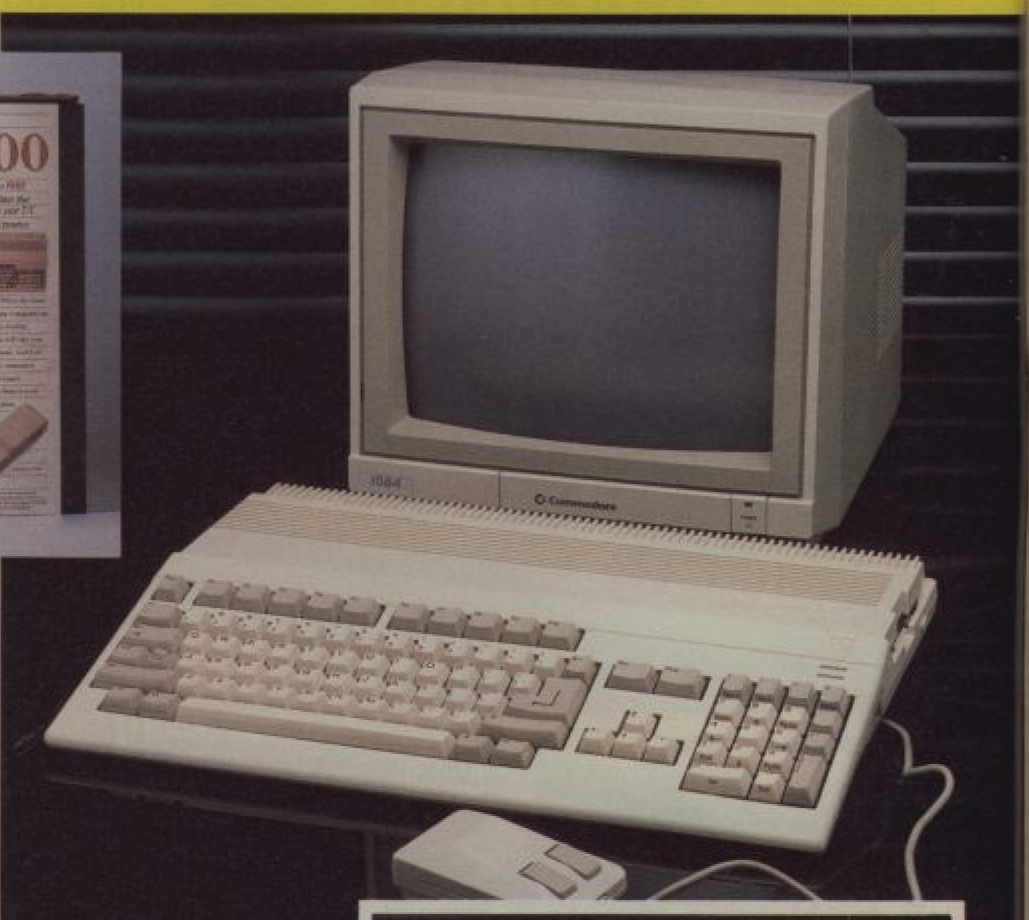
GRAPHICS	83%
SOUND	78%
PLAYABILITY	79%
LASTABILITY	81%

81%

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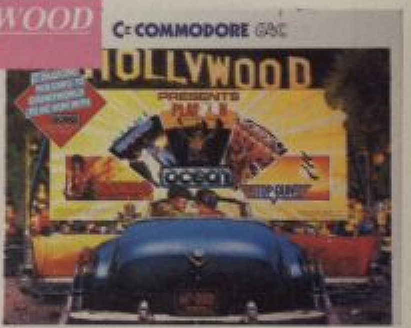
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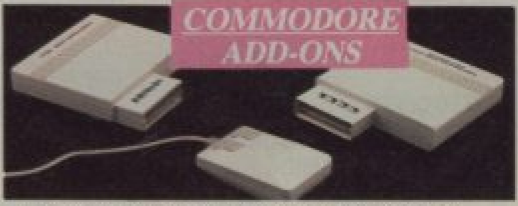
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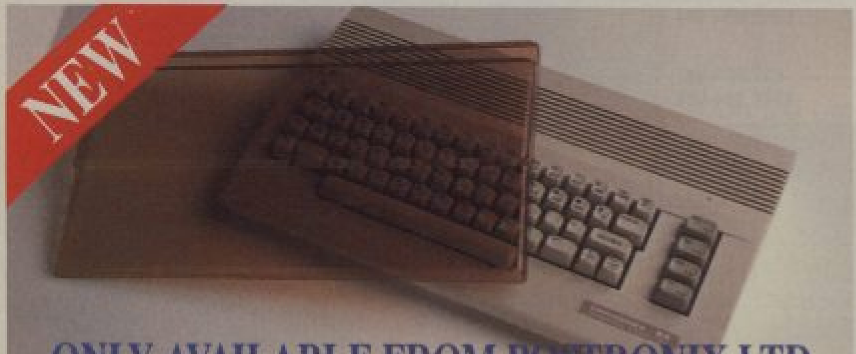
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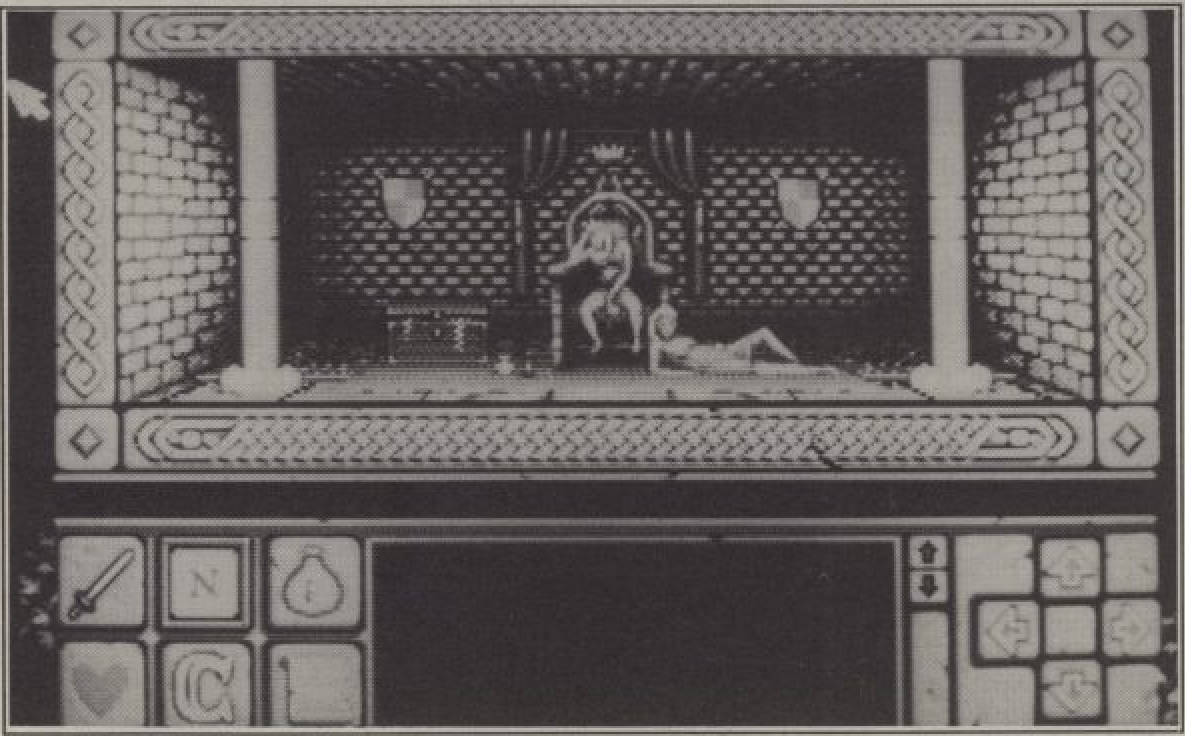
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GALDREGON'S DOMAIN

It had to happen. Sooner or later. Here it is: the first of the *Dungeon Master* clones.

GD is a little run of the mill. Adventure games have always played a large part in the software market and, up until recently, have been text based, with one or two rare exceptions. Then came *Dungeon Master*, the first 16-bit icon-controlled adventure. It featured 'real' 3D first-perspective-views and on-screen-manual-manipulation. Now comes *GD*.

Control is via the mouse and a group of icons at the bottom of the screen. At the bottom right are the four movement icons (rotate left, rotate right, move forward, move backward). On the bottom left are six icons which do all the adventure bits. First of these is the attack icon. this brings up a sub-menu of all the weaponry you're carrying, including your fists. Click on one of the items, and you are prompted to select an enemy. Click onto one of those on the main screen (see later) and you are greeted with a nice effect which tells you whether or not you're hit. Next to that icon is your compass. Then there's your scroll inventory, which lets you use any scrolls you've collected. Next to that is the game actions menu. This presents you with a list of options such as open/close door, lock/unlock door and talk (if there is anyone to talk to).

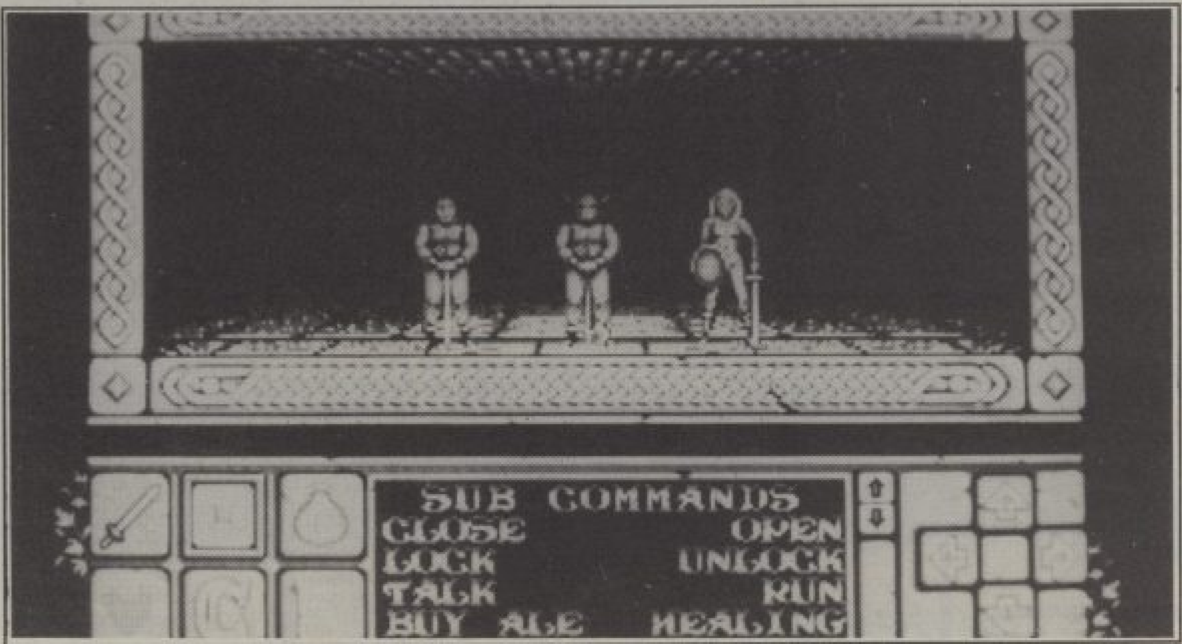
Above that is the main screen. This gives you a fairly detailed first person view of your surroundings, including any people in the area. The interiors of buildings are fairly bland and get a little repetitive; but, outside, there are some pretty breathtaking views to be found. But one funny thing is, it seems that everyone in the world looks like one of four different people.

The sound is great. Lots of 'ughs' and 'aarghs', while in combat and a pretty loading tune put it slightly above your average Amiga soundtrack.

What do I think of it? I normally like this kind of game; but I couldn't help getting really bored after about thirty minutes of play. There just isn't enough variation in the game to make it lasting, which I remember is exactly the same problem with *Dungeon Master*. Maybe the next one will be fun. Let's hope so.

Tony Dillon

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GRAPHICS	85%
LASTABILITY	46%
PLAYABILITY	75%

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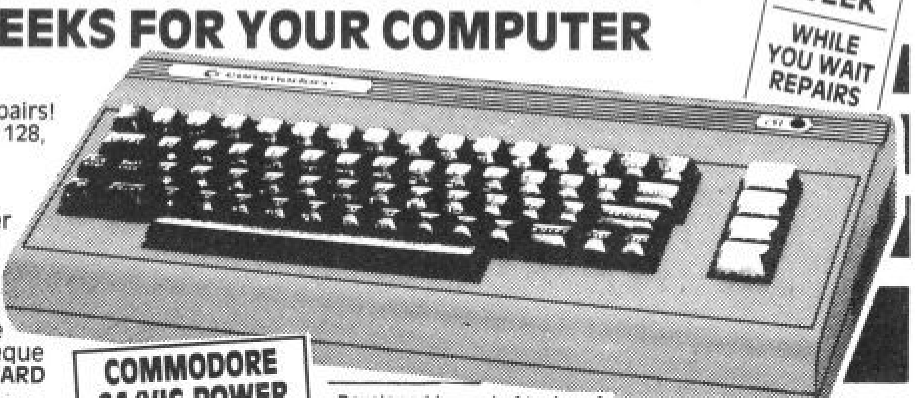
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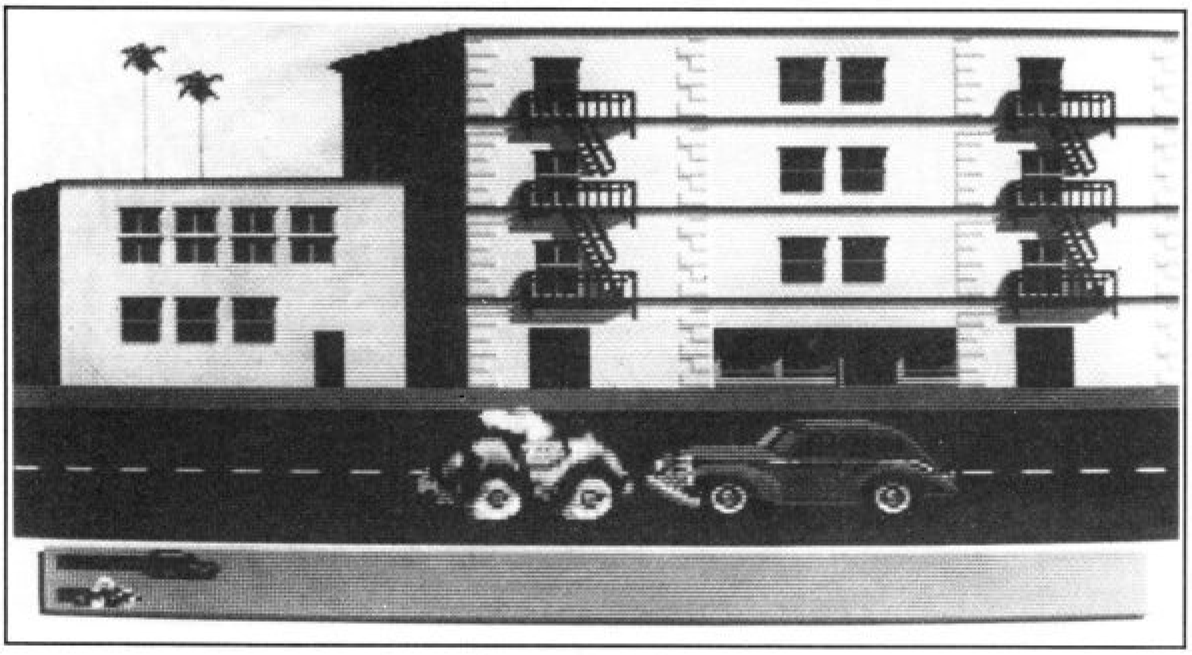
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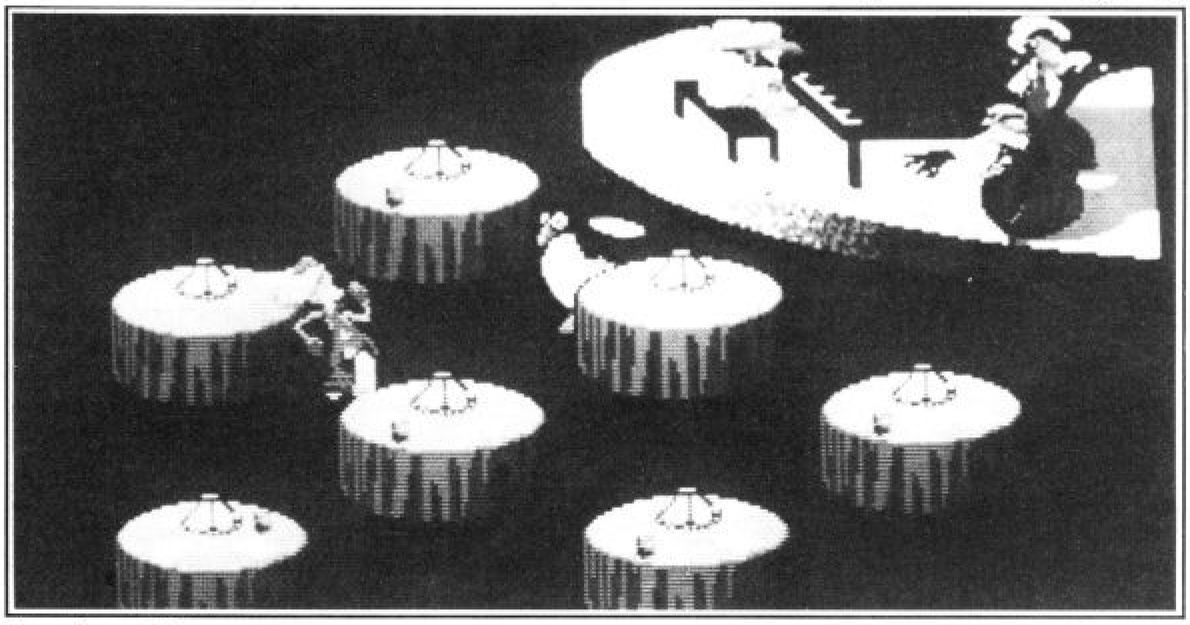
ROGER RABBIT

Would you spend twenty-five quid on a piece of software if it offered you three short games in return for hours of disk swapping? Well to quote the eponymous hero of Touchstone's film "Only if it was funnnyyy!!!"

Of course it isn't. It's very annoying. Expectations were riding high after I'd seen the film, which (getting a bit pseudy for a moment) is a watershed in animation. These were tempered though, by the knowledge, born of years of disappointment, that software is rarely funny.

Buena Vista's game is now on release in the UK (as opposed to half a dozen imports immediately snapped up by greedy journos) but before you rush out in a toon-inspired frenzy check this. *Roger Rabbit* is a major disappointment. Whilst it delivers everything it claims in terms of "outrageous graphics and animation", someone has, as usual, forgotten to put in the gameplay.

It takes six lengthy, painful disk swaps before you're ready to play the first of the three games. It's a car chase and involves Rog and Benny the Cab making their way across Hollywood to the Ink and Paint Club. You have to avoid oncoming cars and the puddles of deadly dip (fatal to Toons) which block your way. This soon becomes fiddly and repetitive.



Down in one, Rog.

Should you die in this section there's more disk swapping that simply reveals a picture of brokenhearted Roger. From here it's a matter of reloading the game virtually from scratch. Is this a Toontown joke?

Things improve little in the Ink and Paint club, where you'll fight a losing battle against the penguin waiters. They come and lay the table at an extraordinary rate as you rush about collecting the napkins in the hope of finding Marvin's will. Two nice touches here are the way the gorilla will bounce you out the club if you come within arm's length of him, and the result of snatching one of the glasses of booze left by the waiters. Rog can't hold his drink.

It's another short drive in Benny the Cab (with the possibility of losing another precious life) before you reach the final section where the game redeems itself slightly. The weasels are lying in wait at the gag factory and the only way of killing them is by using the right gags on them. Yeah, so it's a platform game, but it's an improvement on what went before.

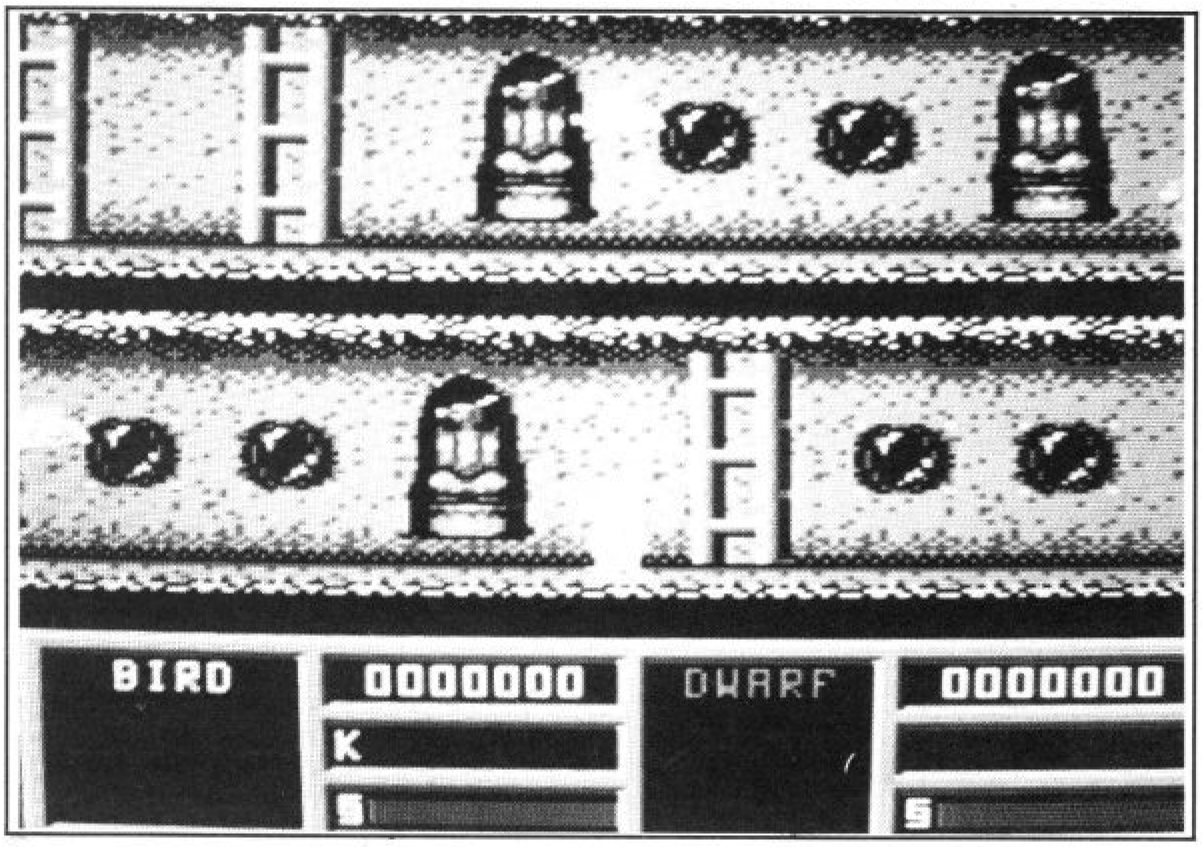
Roger Rabbit is a severe disappointment that relies for its appeal on some very pretty cartoon graphics. The sound though is weak, and although there are some sampled Roger sounds, they're weak and few and far between. Sorry I can't recommend this — not even for a night with Jessica Rabbit.

Mike Pattentoon

Activision/ Buena Vista
Price: £24.95

SOUND	57%
GRAPHICS	93%
LASTABILITY	33%
PLAYABILITY	48%

52%



Watch the birdy.

DYNAMIC DUO

Gor blimey, this bears absolutely no connection whatsoever to Batman and Robin, the original dynamic duo. So whether it's just trying to sell on the name or what, remains to be seen.

In this case the dynamic duo are a dwarf and a bird. About as dynamic as a clubbed seal. The whole game is set around a mysterious place called the Night House, full of treasure chests and other strange things waiting to be gathered by those brave enough to enter. Determined to thwart your attempt are such monstrosities like the Grim Reaper himself, and all his cronies.

The game is split screen, apart from when the bird is perched on the dwarf's head in which case only the top play area is used. The house is split into various levels which can be ascended or descended to through holes or lifts respectively. The dwarf has the ability to change levels. The bird can only do this while taking a piggy back ride on the dwarf.

The whole game is played in a series of ten levels, each containing a piece of a key; and when all ten pieces are collected you are allowed access to the dreaded calculation room. The problem is that at no point in the game are you told what the calculation room is for, but I guess it must be pretty important.

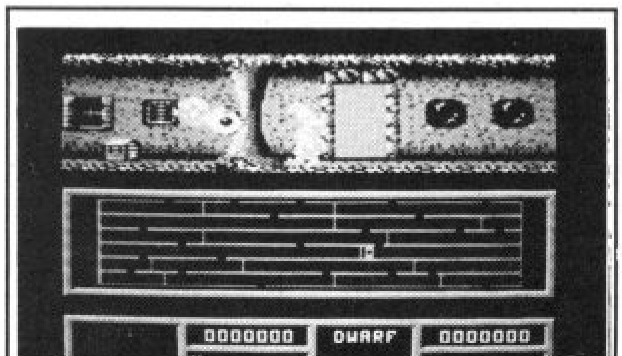
The one thing *DD* lacks in being a two-player game is action. The two player element calls for strategy over real fast-paced action. That's OK for the thinking man but it dampens the gameplay tremendously.

It's very hard to categorise *DD*. It falls short of the mark as an arcade adventure, and doesn't make it as a shoot 'em up. In fact it doesn't have any real style of its own.

Overall the graphics are quite nice, the backdrops vary enough to give some sense of value for money, and the levels are large enough to keep you busy. The sound though, can only be described as average.

As much as I didn't want to be corny I just have to say it: this is hardly dynamic.

Mark Patterson



Piggy back ride.

Firebird
Price:
£9.99 cass
£14.99 disk

SOUND	71%
GRAPHICS	68%
LASTABILITY	71%
PLAYABILITY	64%

64%

DENA

I wandered lonely as a blob





I'm not going to spend hours driveling on about licenses, injuctions, and court orders, everyone knows about Activision's objections to *Katakis*. Instead I'm going to tell you about a rather natty piece of software which I have no doubt will take the market by storm. *Denaris*.

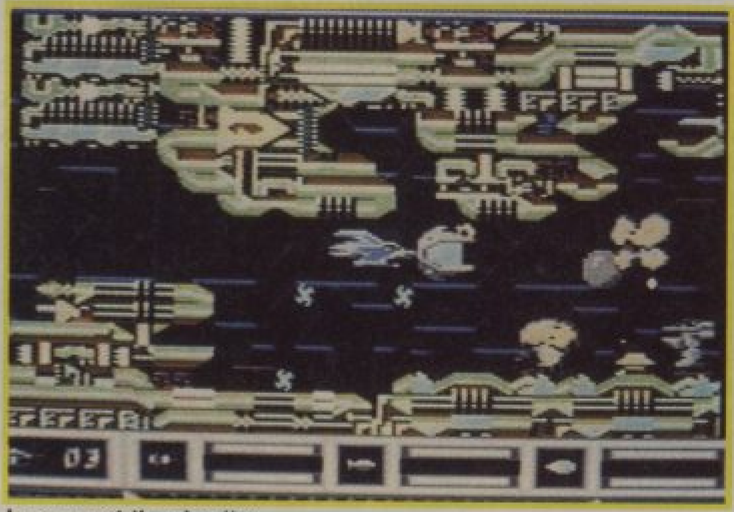
Denaris is a simple horizontally scrolling blast set on a variety of tried and tested backdrops, although it features some original ideas, which is refreshing to see in a game nowadays.

Scene one takes place in an asteroid belt with bloody great chunks of rock coming towards you, not to mention an armada of aliens in various forms. Obviously in such situations the best thing to do is to collect hardware which floats towards you in the form of extra weaponry, and an orb which locks on to the front of the ship and acts as a shield. The satellite changes shape depending on the extra pods you collect. On top of the size it can fire lasers, reflective lasers, bouncing beams and homing lasers.

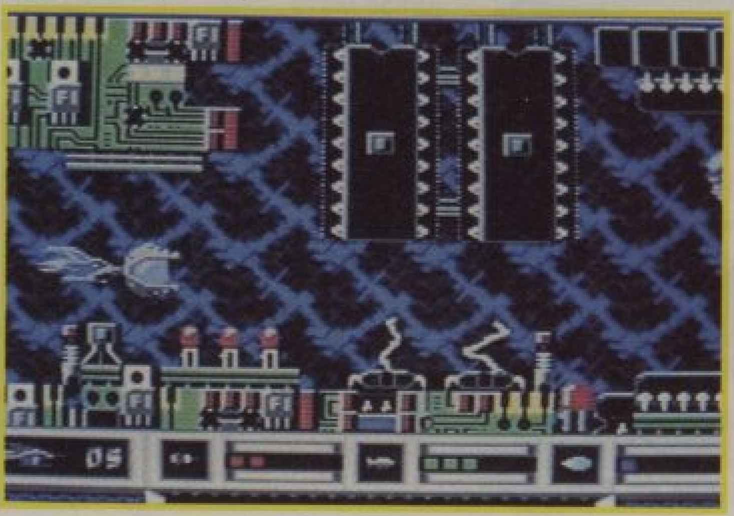
The pods only appear after a certain alien has been shot.

Rainbow Arts
Price:
£14.99 disk

Too close for comfort



In amongst the circuitry



Though the normal aliens occasionally release balls, a red ball improves your bullets, a green ball gives you homing missiles, or improved homing missiles if you have them already, and a blue ball gives you a shield which looks as though it has just been ripped





ARIS

out of the arcade game *Darius*. The power of these features is displayed on a gauge at the bottom of the screen. Furthermore (yes, there is more) a yellow ball acts as a smart bomb and a grey ball gives bonus points. Shoot the guardian with your beam weapon.

Stage two is where you realise the similarities to *R-Type* (c) 1988 Mediagenic), already clear now become overbearing. On this level time the guardian is a cross between a crab and an M2 battle tank. Its only weak spot being its eye.

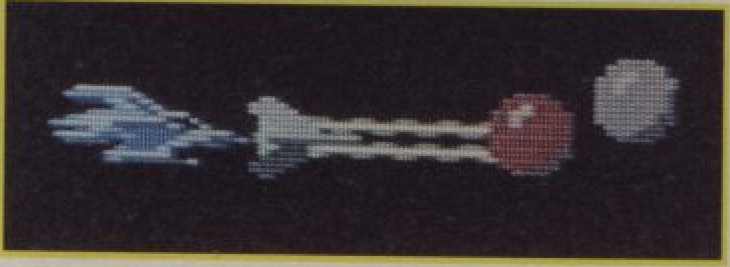
Stage three is a mixture of stage two and a maze of pipe workings, features include aliens which fly on the screen behind you which double back to return at full pelt for a second crack. Also there are a few tight gaps which need to be navigated. All this culminates with a half-brain, half fish-like guardian. Batter it with the beam weapon (sorry).

The fourth level is set inside a computer, pitfalls include bits of circuitry and some very tight gaps, surviving this package takes a lot of practise so keep plugging. The finale of this gem is the reappearance of the old Nemesis guardian which needs to be destroyed in the same way.

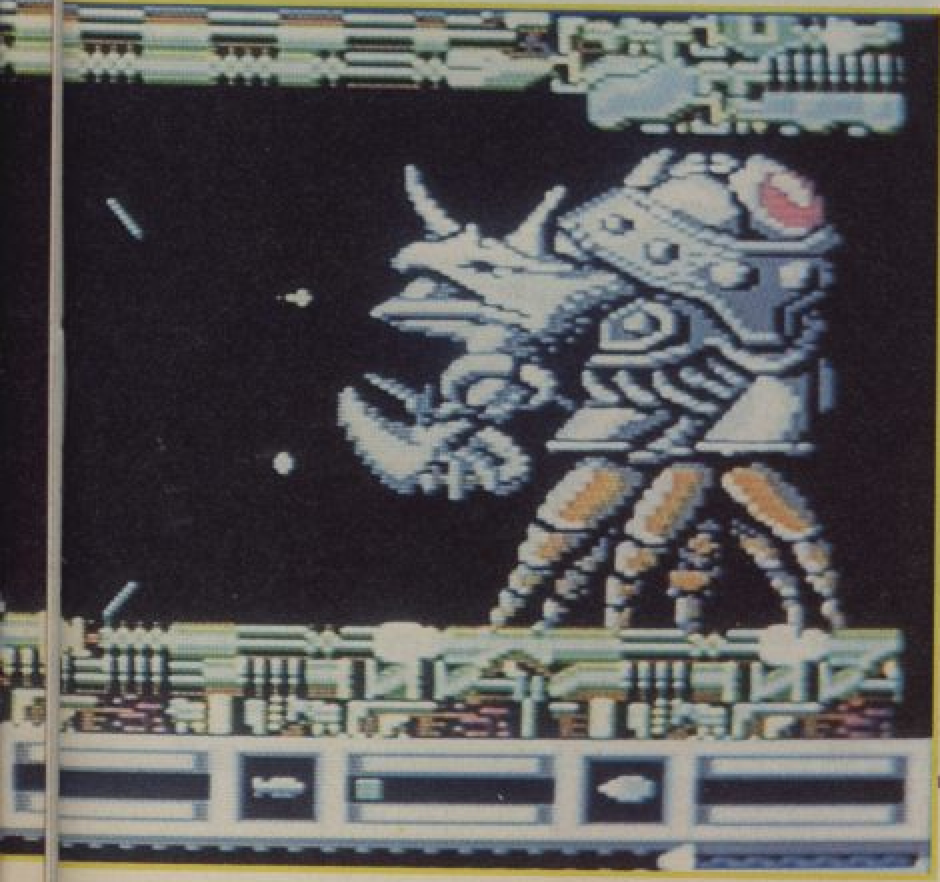
Denaris isn't prettiest looking, or the toughest shoot 'em up but it is definitely one of the most playable, and it's jammed full of features. The graphics are somewhat clumsy, presented at times, but as you get further into the game it doesn't seem to matter too much. A nice spacey tune accompanies all the zapping and banging noises, rounding off an altogether great package. *Denaris* seems to have been changed little from *Katakis*. It certainly still bears a more than passing resemblance to *R-Type*, but no-one's going to complain about that.

Mark Patterson

Brand new game of billiards in space



Do the rock lobster





SOUND	**73%**
GRAPHICS	**79%**
LASTABILITY	**87%**
PLAYABILITY	**87%**

87%

Screen Scene

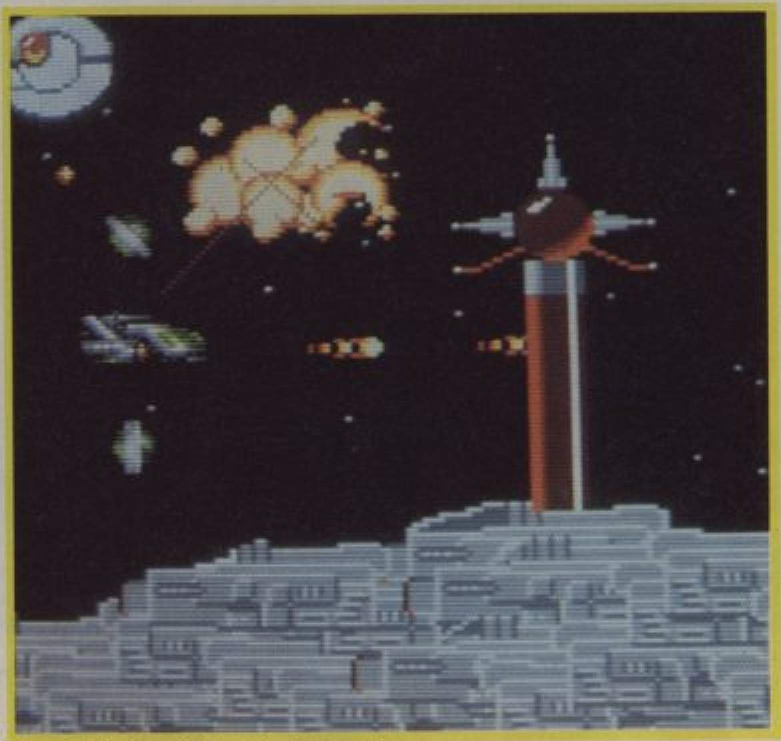
The Amiga version of *Denaris* is virtually a completely different game, bar the fact that they share the same plot and scroll the same way. It is nevertheless a very slick, albeit unoriginal, arcade game, which, if anything, owes even more to the original *R-Type* than its 64 counterpart.

The gameplay is the same, with you controlling the ship shooting the nasties and every so often receiving an icon to increase you shield and firepower with the same kind of weapons (bouncing lasers, homing missiles and a beam laser). Otherwise the levels and most of the aliens are completely different to look at.

The only moan I have is the loading time between games though when placed up against *Op Wolf* on the Amiga it seems mercifully short (if you can call a minute short for restarting a game).

It is impossible to compare Amiga *Denaris* with the same game on the 64. What I can say is that it is another fantastic arcade shoot 'em up with all the vital additions essential for a great blast — hot graphics, a hot soundtrack coupled with neat sound effects. *Denaris* is very, very addictive. The number of levels and its toughness make it excellent value. Somehow, for me it doesn't quite match up to the playability of the 64 version, still, that's no reason why 16 bit owners should turn down what is probably one of the finest Amiga shoot 'em ups to date.

Mark Patterson



***Doesn't look anything like* R-Type!**

DENARIS



***Not looking anything like* R-Type.**



***Showing even less resemblance to* R-Type.**

US Gold/ Rainbow Arts
Price: £24.95

SOUND	80%
GRAPHICS	84%
LASTABILITY	85%
PLAYABILITY	84%

88%



WIN A COLOUR TV!!

Thanks to the remarkable generosity of US Gold and our indomitable skill and charm at prising competitions out of companies, CU is offering you the chance to win an 18" colour TV and remote control to celebrate the (re) release of *Denaris*.

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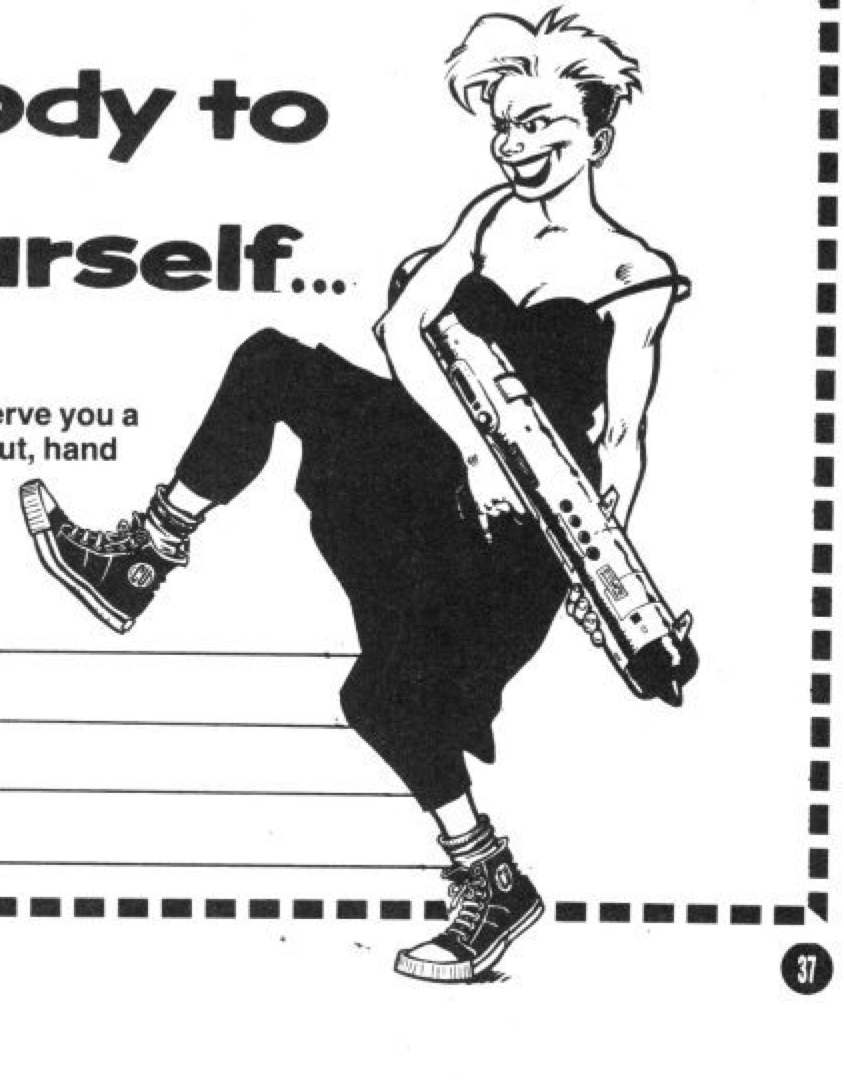
When you promise to do that, and not before, you may answer these mind-bogglingly simple questions:

1) What was *Denaris* originally called?
2) What nationality is Rainbow Arts?
3) Which other Rainbow Arts game also had to be withdrawn?

Answers on a satellite dish or a postcard to *Denaris* Compo CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Twenty runners-up will receive copies of the game (64 or Amiga) so please state which machine you own.

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Mr Jordan will now kiss the rim.

JORDAN V BIRD

Electronic Arts' *Powerplay Hockey USA vs USSR* was really quite a mouthful — and so is *Jordan vs Bird: One on One*, a basketball simulation seen yonks ago in the Amiga. Thankfully this one has fewer syllables than its predecessor, and thankfully it is a better game — but only just.

The title page has an impressive list of options which cater for almost anything you want. You can watch a demo, set the skill level and even turn off fouls. 'Three games in one' is emblazoned on the package, and it's true! Unfortunately none of them are up to much. All three games are shown on the options screen and include a training mode.

The three-point shoot out lets you step into the sweaty trainers of Larry Bird (who he?) to try and score baskets from a distance. The slam-dunk contest means that you play Michael Jordan (never heard of 'im either) and score baskets in the flashiest ways possible to win the judges' votes. In a one-on-one situation you can take the part of either player. You can play against a friend or the computer, and the idea (surprisingly enough) is to score baskets.

The graphics are quite good (if a little blocky) and some of the animation is particularly impressive, especially in the slam-dunk contest. Although what's there is good, the graphics are quite limited.

The sound is poor, the one effect being for the ball. But there *are* some reasonable pieces of music at various points. The control system is awkward and slow to use. This gives you very little opportunity to do what you want. Progress is made at the pace of a slug. Zippy the action was not.

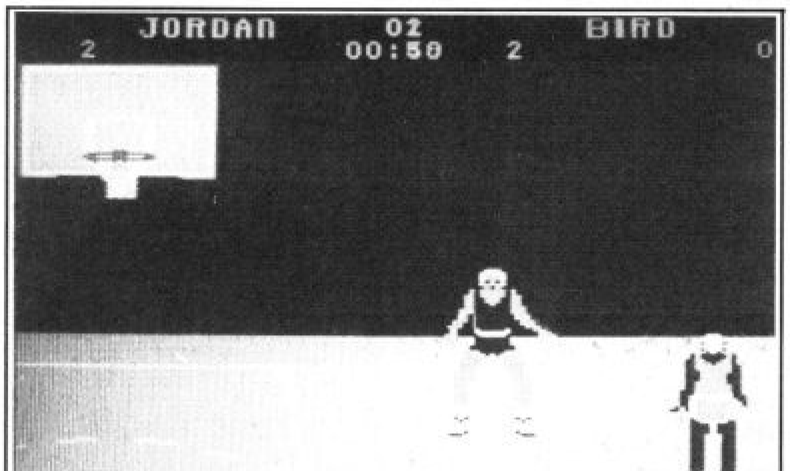
Overall, there is only one basket and a little bit of court which scrolls about as necessary. Apparently, the game was written with advice from pro-basketball players, Jordan and Bird. So if you shoot from where you think these two fine gents would, you really ought to score.

However, unless you happen to coach either player you're probably going to end up like me and rely on luck. That's the downfall of *One on One*. There is no skill involved. Take a shot and it might or might not go in. This, combined with the awkward control system, will probably mean that it won't hold interest for very long.

In America the names Jordan and Bird may generate a boost in sales but in Blighty all they'll generate is a 'Who the hell are they?'

If you're an all-weather basketball fan you just might be netted; but otherwise, dear readers, I'd give this one the slip.

Mark Mainwood



"I think I've been indiscreet in my shorts."

Electronic Arts
Price:
£9.95 cass
£14.95 disk

SOUND	30%
GRAPHICS	50%
LASTABILITY	35%
PLAYABILITY	30%

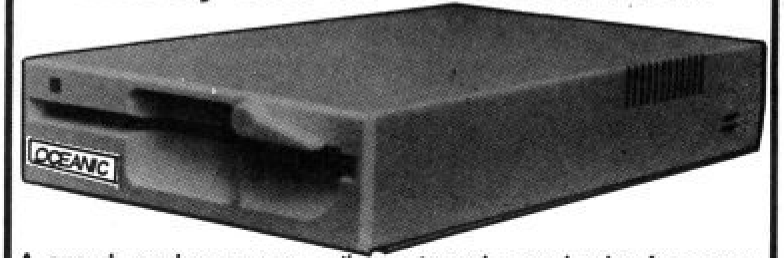
45%

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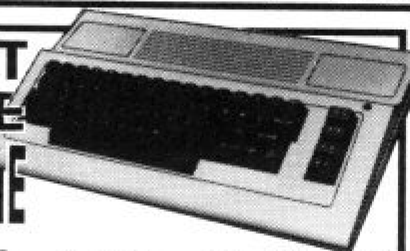
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COSMIC

Being a pirate is hard enough, but being an interstellar hoodlum is even worse, particularly when all the crime in the galaxy is controlled by one organisation called The Council who cream a healthy 90 to 99% of all your piratic profits. That's a pretty poor return if you're not that good at being a pirate. The first order of the game is to install your pirate, starting off with no money, no rating, no kills and no experience. In fact you're not even allowed to fly until you've proved yourself in the combat simulator!

After you've managed to obtain the necessary 35% shot/hit rate, The Council graciously loan you a mark three ship, with all the most basic weaponry. And then it's time to pick a mission, graded from A to Z in terms of difficulty, with several different assignments per level. The catch is that you have to complete at least one assignment before moving onto the next level. Choose a mission which looks reasonable, say assaulting a cargo cruiser with a shipment of dead rabbits (*on their way to a French restaurant? Ed*) priced at a mere 120,000 credits.

To obtain the money for the toll gates, some really serious blasting is called for. You score for crumping aliens and for collecting the pods they leave behind. Not only do you get a bonus score but shields, smart bombs, or, if you're lucky, it divides into more pods.

The size of the freighters is tremendous — and they get bigger every level. I made it to level E where the ship was bigger than the screen! What's more, when you knock out its shield, your ship docks with it and the whole set up comes under your control! No real benefit is derived from having a ship that size, though the home bound trip through hyperspace does look rather more impressive — and apart from being indestructible, anything you shoot counts as a tax free credit bonus. Pretty and profitable, that's the name

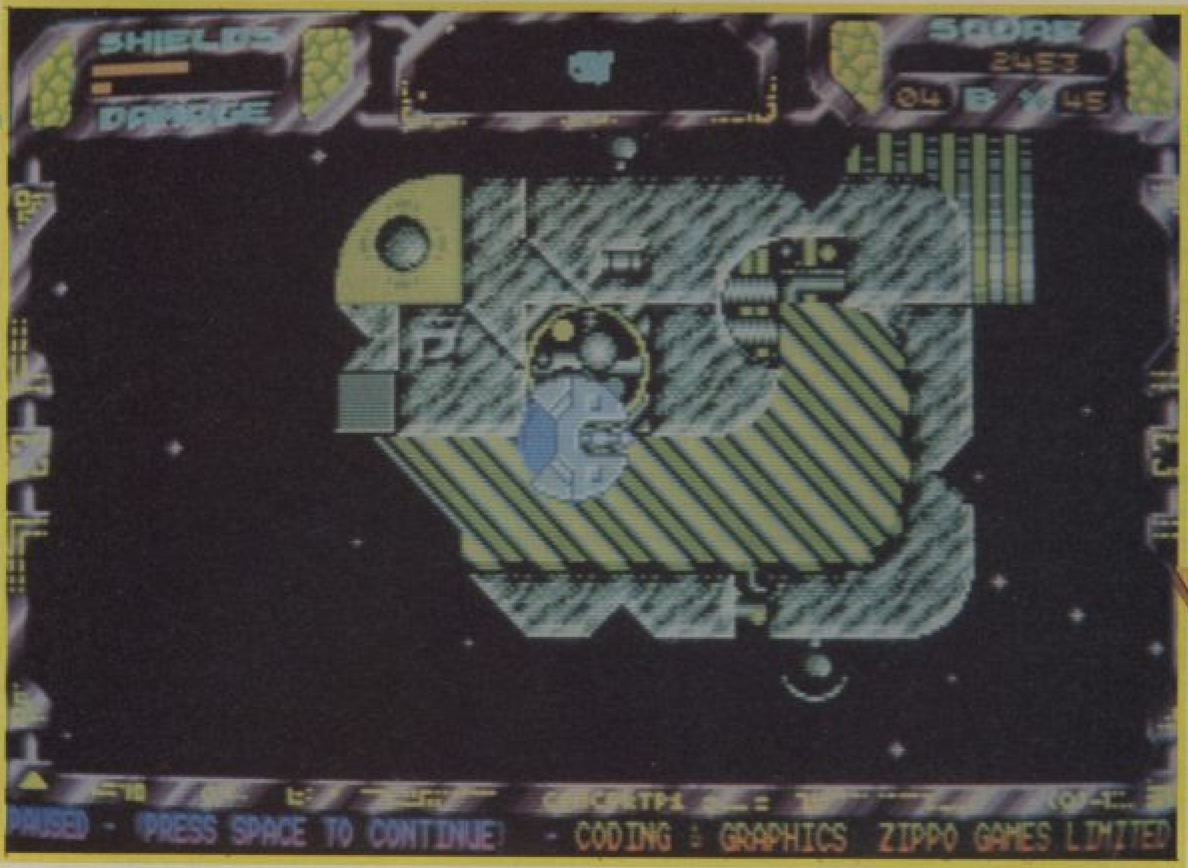


What a pretty interlude.



I'm forever blowing bubbles . . .

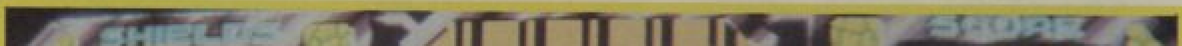
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Price: £24.95



An intergalactic Freighter.

CU SCREEN STAR

PIRATE



The UFO wants a tongue sarnie, how sweet!

of the game.

Ship deposit, various fees for food, fuel, docking all come out of your piratical purse. If your ship is destroyed the council cream you for ten thousand credits to replace it, and that's without road tax and number plates.

Later on in the game you get an improved ship. You can purchase lasers, shields and engines provided there has been an upward trend in the finance stakes. All of these are a sound future investment.

There is so much to *Cosmic Pirate* — battles with other pirates, new planets, not to mention an official licensed version of *Asteroids* on one of the simulators. I estimate that to play from start to finish, with a reasonable time on the computer per day and without changing characters, would take about five months — so you can't argue that this is a short game. And it's immense fun to play, the programmers (called Zippo, and they won't let you forget it) have done a superb job combining fast action, huge and colourful graphics, great sounds and awesome gameplay in one package. If there is any real way of summing this up I'd say it; but I'm afraid I've got to go and boost my pirate rating by a few points.

Mark Patterson

SOUND	82%
GRAPHICS	89%
LASTABILITY	90%
PLAYABILITY	88%

90%

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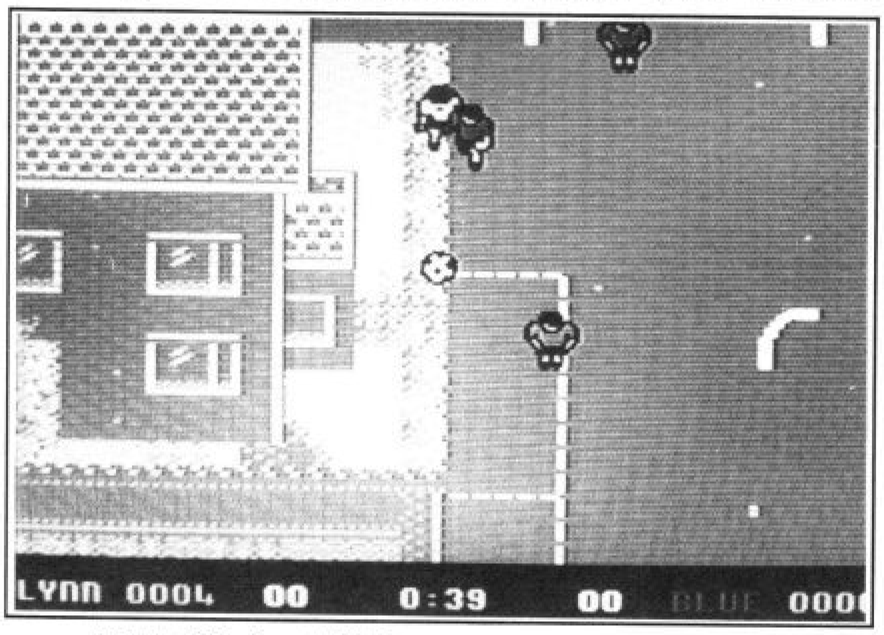
4 SOCCER SIMS

With games of the quality of *Microprose Soccer* around, the competition in the footie sim market on the 64 is now almost as hot as the second round of the Sherpa Van Trophy. Codemasters' angle is to throw in not one, not two, no ladies and gentlemen, not even three . . . but four sims. Worra bargain, they hope you'll think.

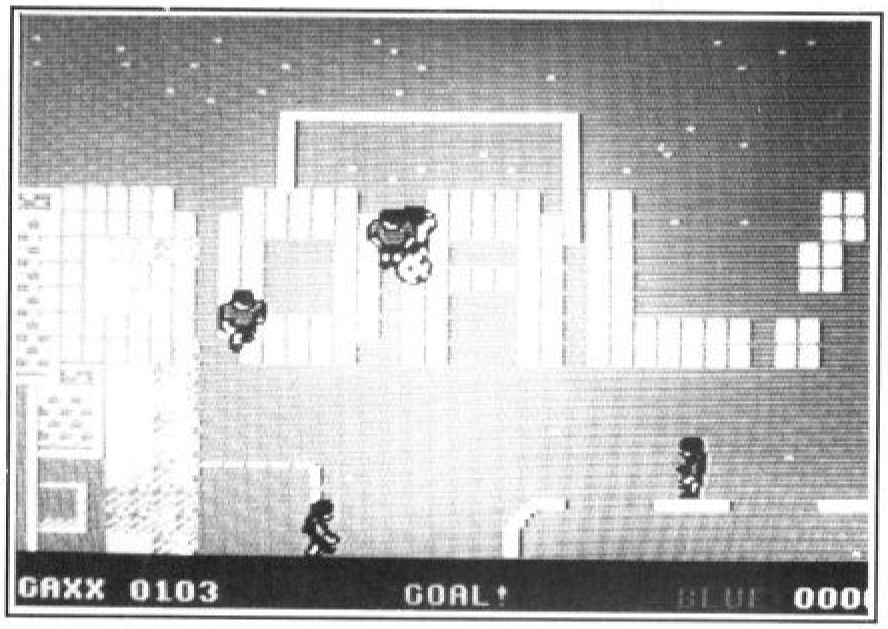
Well, first off you can discount the pitiful *Soccer Skills* leg. Less interesting than Jimmy Hill's half time comments, it consists of practising penalties, doing sit-ups in the gym and such-like rivetting activities. All this is displayed on miserly portions of the screen which do absolutely nothing to improve the braindeath gameplay. Well, then there were three.

The three remaining varieties are *11-a-Side, Indoor* and *Street.* Initially Codemaster's stab at the big match gives mixed impressions. The player sprites are small, but well defined. Play is concentrated on a small and nondescript section of the playing field and the pitch scrolls smoothly from goalmouth to goalmouth. Only the most basic attributes are adjustable, like the bounce of the ball and the length of the game. Essentially all that has to be done is the collection of the ball by your player — who in the time honoured fashion will flash at you when you are in control — then belt up the field avoiding the other side and take a crude boot at the space between the posts. Nothing your average Sheffield Wednesday player couldn't do.

The sound is entirely unexceptional and there are some serious graphic flaws, like players losing their legs all of a sudden (and a Mark Dennis tackle nowhere in sight!), and balls going underneath the bye-lines. All this would be acceptable if the game was anything more than a basic kickaround. If the Codemasters programmers were a football team they'd be playing in the Vauxhall Conference.



Watch out for the privet hedge.



Nicely in the net.

Indoor Soccer is much the same as the big grown up variety, but with the added thrill of bouncing the ball off the boards. The game is slightly more fluent and the smaller pitch area means that there's a more realistic chance of finding one of your curiously static comrades, instead of the perpetual Mirandinha-like runs you're doomed to make on the 11-a-side game.

Fortunately, *Street Soccer* goes someway to redeem this package. No pitch here and none of those awkward fiddly little rules; you're free to get stuck into your opponents with an abandon that would make Norman Hunter look like Wayne Sleep. "Hack the other players and watch them roll around in road agony!"

This is actually fun and shows a modicum of originality. Garages, cars and houses all form obstacles which often have to be navigated. In the two player mode this constitutes a very acceptable après-match entertainment.

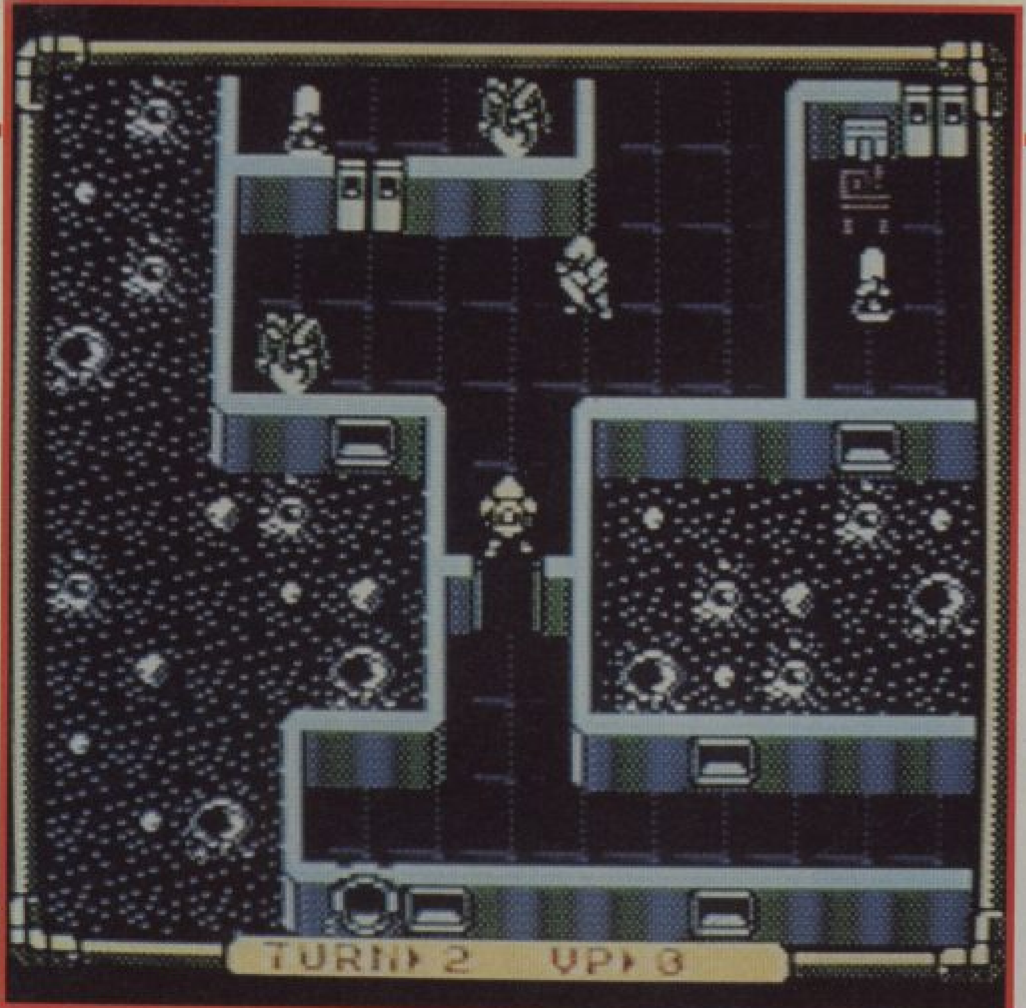
Street Soccer looks good because it has little to do with real footie, much the same as the authentic estate knockabout. Football is a game of skill and subtlety — like wot Millwall play. The games on *4 Soccer Simulators* are as flat and two dimensional as the top-of-the-head view you get of the players. This is one decent budget game tarted up to look like a full price game. I don't think anyone could really want three mundane versions of the same footie sim, let alone *Soccer Skills* — invest your money elsewhere. At least until Codemasters start selling *Street Soccer* for a couple of quid.

Mark Heley

Codemasters Gold
Price:
£9.99 cass
£14.99 disk

SOUND	45%
GRAPHICS	47%
LASTABILITY	40%
PLAYABILITY	55%

46%



The future mapped out.

CU SCREEN STAR

LASER SQUAD

Julian Gollop may not be a name easily recognised by many 64 owners, but his games certainly are. *Rebelstar Raiders* (recently given a new lease of life as *Rebelstar*, from Firebird), *Chaos* from Games Workshop, and the soon-to-appear *Rebelstar 2* have all been brilliant.

In the broadest sense possible, *Laser Squad* is a wargame, but on a very small scale. To explain *Laser Squad*, I'll take you through the first scenario, nicely titled 'The Assassins'. Player one takes control of the Assassin Squad. The Assassins have to kill a gentleman by the name of Sterner Regnix, boss of an illegal drugs ring. He is played by player two, if there is one; otherwise the computer takes control of Sterner himself inside his private home on the planet CX-1, where he is guarded by some particularly tough robot guards.

The first thing you have to do is arm your characters. You begin the arming section with a specific amount of credits, and with these you have to buy armour and weapons of differing strengths. Then, as with most other games that fit into the genre, you have to deploy. The assassins deploy outside the house, and Sterner deploys inside.

The game is controlled via a series of menus and a cursor. The cursor is used to scroll around the large, well detailed map. Find one of your units, press fire, and the first menu comes up. One thing to point out is that the menus will only display options you can select. The option to unlock the door, for example, won't appear unless you have the correct key and are standing in front of a locked door.

Click on the word SELECT and you gain control over the currently selected character. Pressing fire brings up a submenu that contains options such as FIRE, END MOVE and CHANGE. CHANGE handles all the object manipulations, END MOVE relinquishes control of that character and FIRE goes into combat mode. When in firing mode, the screen displays changes. All destructible items are represented as circles and walls are presented as lines. Position the cursor over what you want to shoot, select weaponry and press fire.

Graphically, *Laser Squad* is nothing to write home about, but there's plenty of detail. Objects adorn the entire map and really put it a cut-and-a-half above the rest. All moveable objects are animated, though curiously enough the main characters aren't. Colour has been used well, but the use of single colour sprites a little disappointing.

The sound is great. The droning effect when a scanner is switched on is really nice, as are most of the laser effects.

There are billions of subtleties contained in *Laser Squad*. All I can say to round the review off sensibly is that *Laser Squad* is one of the best games ever to appear. It doesn't match up to a product like *Elite* but it's not far off.

Tony Dillon

Target Games
Cass: £8.95

AMIGA

The Amiga version of *Laser Squad* will feature a map size 15 times the size of the 64 version and greatly improved graphics and sound. It's being written at present and should be available by late April. Watch this space.

A *Laser Squad* expansion pack should be ready as you read this containing two more scenarios, *The Cyber Hordes* and *Paradise Valley*, both containing new weapons and new missions. Priced £3.95 available from: Target Games Ltd, 19 The Rows, The High, Harlow, Essex CM20 1BZ.

SOUND	76%
GRAPHICS	77%
LASTABILITY	94%
PLAYABILITY	93%

92%



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DRAGON'S LAIR

Suspend your disbelief. These really are screenshots from an Amiga game. I think it's fair to say no-one thought this could be done, but Readysoft have come up with a faithful translation of the laserdisc arcade game. True a few sections of the original have fallen by the wayside but by the large — and certainly where it counts — *Dragon's Lair* does the business.

Starting out on the drawbridge, Dirk the Daring, sets out to enter the castle to rescue Daphne, the girl from the Listerene advert. Dirk may not be the brightest of boys, but immediately we come to one of the most serious flaws of this game. Everytime he tries to cross the drawbridge he falls down the hole in the middle. Your participation in *Dragon's Lair* is limited to the occasional move on the joystick. There really aren't many clues from the game to help you along and there's no feeling at all of real participation. That's the way it goes, right throughout the game. So you're left like one of Pavlov's Dogs to fumble your way through the beautiful animation by trial and error.

I said it was a faithful translation and that applies to the awful gameplay. If the gaming equivalent of one player snap even deserves the term. It also faithfully translates the enormous price, so before you fall in love with what you see, remember you need a Meg cartridge and £45. It's not worth it, not even for a brilliant interaction cartoon – for that is what this is. I found it nothing less than irritating and nothing more than pretty.

Some of the scenes will astonish you – the chessboard scene, for example, which actually involves some playing – but you can only be amazed once. Then, of course, there's the other big problem – six disks and back to the start every time Dirk gets knobbled. Readysoft are in no way to blame for this, anymore than they are for *Dragon's Lair'* wooden gameplay. Compressing 130 Megabytes of sound and graphics into any game is an amazing achievement. That's what *Dragon's Lair* is, but who wants to buy an amazing achievement. I'd rather have a game if it's all the same to you.



He loves a good cuddle, does Dirk.



Dirk won't have three arms in the game you have.

Mark Heley

SOUND	80%
GRAPHICS	97%
LASTABILITY	43%
PLAYABILITY	19%

32%

Readysoft
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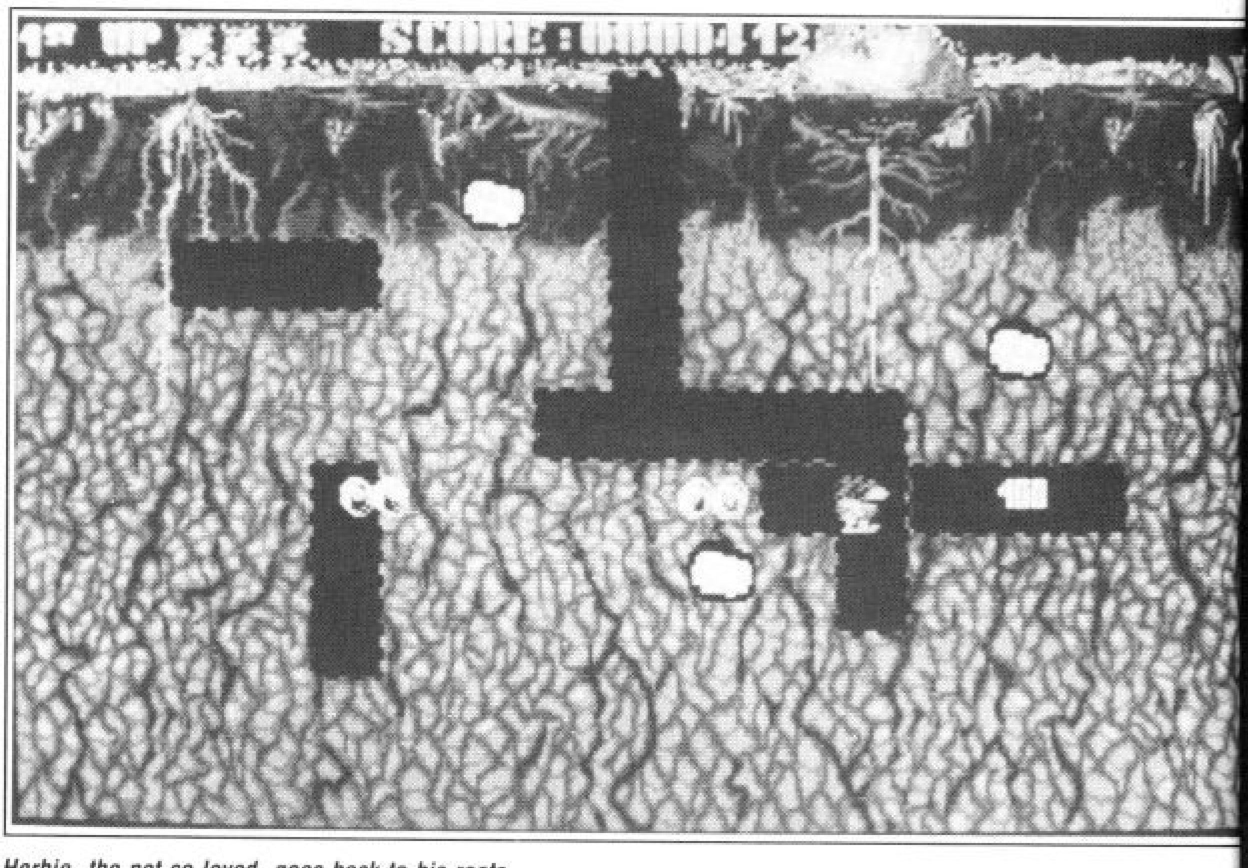
DUGGER

In the beginning there was Pacman and the Lord said unto Pacman, 'go forth and multiply!' One of the slightly retarded children this produced was *Dugger*. A variation on the theme in which your caveman miner, the "best Loved" Herbie Stone, digs his way around a variety of earthy levels bestrewn with unfriendly rockdragons and the like.

But that was ages ago, you're already thinking and you'd be right. The dust has long since settled on the *Dugger* console and it sits neglected in a corner of the aracade, unplayed since West Ham last won away from home. Considering this, it is fairly incomprehensible in the first place why the boys and girls from Linel came to decide they really wanted to convert this (*It was cheap — Ed*).

So what you can look forward to for your twenty quid is nothing more than a graphically pretty, but otherwise dated arcade conversion. As games in this mould go, *Dugger* ain't half bad, but does the world really need another ancient conversion?

It should be said in its favour that there is an element of addictiveness about this game. If you're thoughtful about where you dig and when you can lure the nasties into positions in which you can destroy them with relative ease. You can do this by pumping them up with what I suppose is a sort of bicycle pump (the less said about Herbie's personal life the better), or by dropping a large rock onto their bonces.



Herbie, the not-so-loved, goes back to his roots.

There are only two types of monster the fire breathing 'rockdragon', which resembles nothing so much as a parrot, and the 'stonecrusher', a non-descipt round ball which doesn't do much. If it was wearing a Kiss T-shirt, I would have thought it was Tony Dillon. They are the only obstacle to your progress and since eliminating them counts for 99% of all points scored, your only object.

This is the point at which we come to the really major fault in this game. Of such a fundamental nature is this flaw, I don't recommend anyone to purchase *Dugger*. As soon as you get remotely near any unfriendly sprite, you are extremely likely to spontaneously combust. We're not talking close shaves here — we're talking daylight. In other words the sprite detection is bloody awful.

It doesn't happen all the time, but when it does it ruins the gameplay and is massively irritating. Equally, when you drop a rock anywhere near your target' the sprite will be flattened, although visibly distant from the offending boulder. I suppose this evens things up a bit, but it remains an unforgivable fault. A thing which should have been sorted out in the early stages of the game's development.

Dugger isn't awful, just ordinary. Not even a competition for three kilos of swiss chocolate and a Swatch could persuade me to recommend this. Nor would a free cuckoo clock with every game. All in all, it's not quite the pits — but if you have to dig deep, don't dig for *Dugger*.

Mark Heley

Linel
Price: £19.99

SOUND	55%
GRAPHICS	55%
LASTABILITY	38%
PLAYABILITY	43%

41%

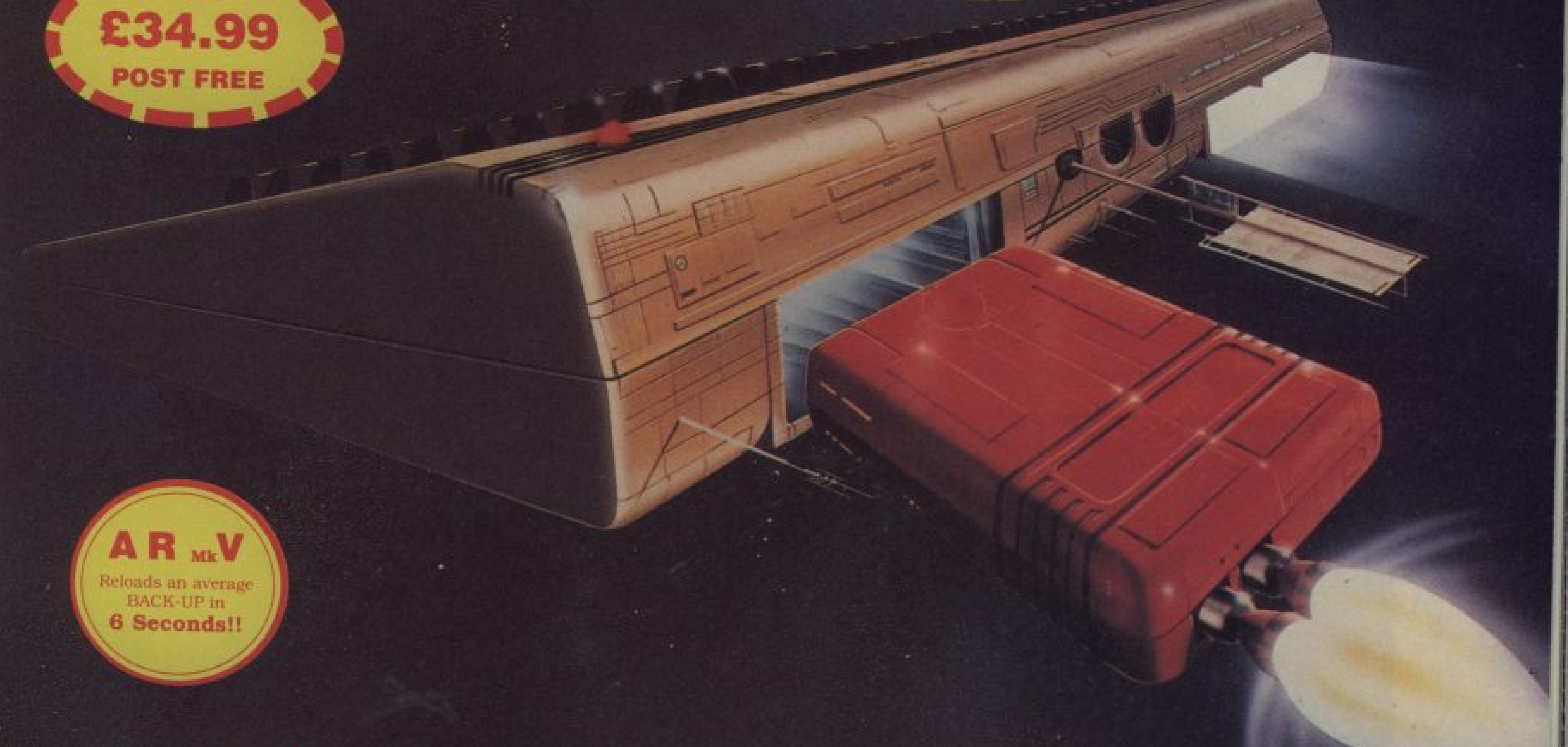
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SWORD OF SODAN

Discovery
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If you're sick of awesomely strong heroes being the size of a small fruit fly with rippling biceps pixel high, *Sword Of Sodan* is going to come as a pleasant surprise. Not only does your hero, or indeed, heroine, (you have a choice) stand a good half screen high; they are depicted in all the detail you'd normally associate with a superior arcade game like *Altered Beast*.

For a hack'em and slay'em adventure of this nature the graphics really are spot on. During the level in which you negotiate a graveyard full of nefarious zombies, the whole scene is picked out in silhouette by blinding flashes of lightning. A very pleasing effect indeed, a lot of attention has obviously been lavished by Discovery on getting the feel of this game exactly right — all the way down to tweeting of little birdies outside the city walls in the first scene. I shan't bore you with the scenario which is the usual for this sort of business; nail the necromancer who did over your old man, in short.

Sword of Sodan will take you through eleven different



Stomach churning spikes.

Hand of the assassin.





You meet all sorts of people at night class.



Tales I win, heads you loose . . .

levels before you can accomplish this, each of which is utterly distinct from the next and all superbly drawn. The monsters and people you'll be pitted against are all highly imaginitively worked out and you'll be able to dispatch them with a variety of different moves that such an enormous player sprite allows you to make.

Occasionally the combat has the habit of wandering off the screen altogether, leaving you to listen to the groans and screams as your hero, or heroine, engages in unseen strife with your combatant. The tendency towards splatter graphics, for example when, in a later level, a spike comes through the floor, through your hero and out the other side, makes this not the best game for young and impressionable Norbert to play last thing before bedtime. I wouldn't call it gratuitous, but it is a little feisty.

Sword of Sodan really comes into its own when it comes to sound. Speech at the beginning, wolves baying, the howling of the wind. Sound is very much underrated as an important consideration in games. It's more than just an atmosphere creator. Good sound is integral to all good games, except maybe text adventures. If this wasn't enough, *Sword of Sodan* also has a delightfully haunting tune playing over the end screen, sounding something like a warped copy of Clannad's 'Harry's Game'.

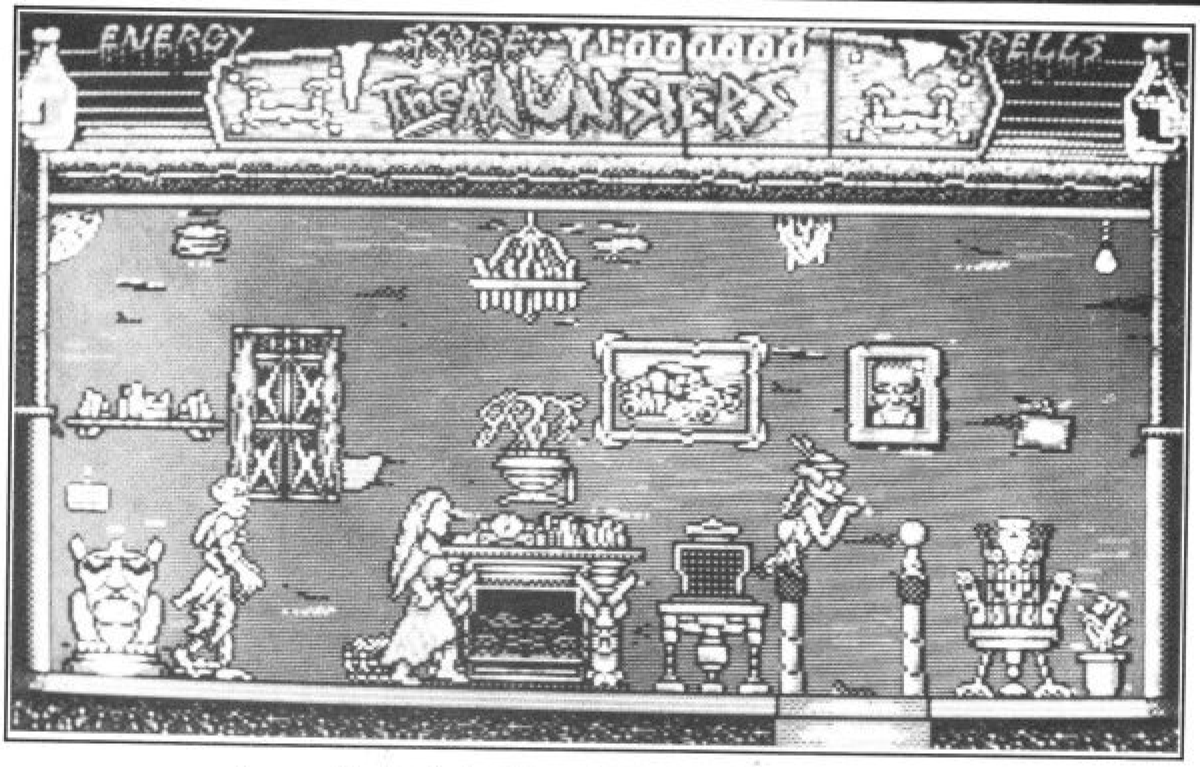
What might put more serious gameplayers of this is the fact that, despite the intricate combat, it is all a little bit easy. With hidden pits, descending columns, lava streams and spikes to deal with, it's no turkeyshoot, but after a couple of weeks better game players might find the obstacles to their progress just a wee touch straightforward. That said, it is miles in front of some other games which have concentrated on getting graphics of quality like this. Mercifully, the game is on three discs so you don't have to suffer an inordinate amount of disk swapping.

If you're looking for a big game, they don't come any more impressive than this. There are plenty of nice little touches and a seriously impressive sequence when you straddle your Orville-like battlebird. Filling just about the whole screen, this monstrosity has thighs like Fatima Whitbread and a boat race to match. If you want to buy a game which uses the abilities of an unexpanded Amiga to the full and still gives a more than reasonable playing quality, buy *Sword Of Sodan*.

Mark Heley

SOUND	**95%**
GRAPHICS	**92%**
LASTABILITY	**70%**
PLAYABILITY	**78%**

83%



Lily's trapped by a pair of ghouls

THE MUNSTERS

Don't expect too much from the claim that Again Again's *The Munsters* is based upon the 60's smash of the same name. The game shares little of the invention or wit of the original TV series. For an alledged piece of 'horribly good software' this, I'm afraid, is more of a horrible ham sandwich — stodgy, stale and liable to stick in your throat.

What makes this less-than-appetising arcade adventure so hard to swallow is its turgid, simplistic gameplay, so-so plot and decidedly average graphics. I cannot ever imagine getting excited enough to play this game time and time over.

'Blimey!' I hear you thunder, 'Here's one reviewer who's really got the bit between his teeth'. Well maybe. The idea behind the plot is actually quite neat. It's the way that this is interpreted so literally which makes *The Munsters* so dull.

Depending on which of the three levels you're in, you get to play Herman, Grandpa and Lily in their quest to rescue their oddball offspring, Eddie and Marilyn, from the clutches of the likes of Dracula and Satan, who have decided to teach the Munster family a lesson for being too damn cuddly for a supposed group of fiends.

Level one finds you wandering through the house, its chapel and graveyard in search of Eddie. You must defend yourself against hovering blue spectres. These can only be killed if you have the appropriate icon.

Once you've managed to side-step Dracula (old twinkle-teeth is indestructible, so no touching please), and you've blown away a few ghoulies (ouch!), especially the spell-sapping darker kinds, it's off to the cemetery.

Zombies rise out of the ground *à la Ghosts 'n' Goblins*, so collect the lightning conductor and fry them as they rise. Rescue Eddie, encounter some jiggery spookery in the catacombs, and it's on to level two.

Here you control a dragon as it flies above the Munster-mobile. The idea is basic enough: kill obstacles and spinning discs which turn into werewolves. There are two ways of protecting the car: you can breathe fire onto the opposition or you can lift the auto out of harm's reach.

The final level could have been a sort of *Operation Wolfman*. It certainly should have been a lot better. You have to rescue Marilyn by shooting, three times, the enemy as they emerge from the doorways of the room in which you are in. It's the simplest of the levels, and it's very much an anticlimax.

But it is the numbingly repetitious gameplay to which I most object. The action is slow and this is particularly the case with the first level, where, in between killing the guardians of some very faint icons, you have to replenish your spell power by zapping minor ghosts.

This didn't sustain my interest. The animation makes it look as if your energy bolts emanate from Lily's chest instead of her hands. By the time that you've come a cropper and you've run into your third or fourth spell-sapping ghost, you don't feel like starting anew. It's time to put bazooka boobs and the whole game to rest.

It could have been faster. There could have been more to the sound than just the endlessly repeated 'Munsters' theme. The graphics could be clearer and a more inventive.

It's a shame. *The Munsters* smacks of the Stock Aitken and Waterman 'get-'em-out-quick' approach to software publishing. This game should have been fun. With a little more thought that might have been the case.

Steve James

Again Again
Price:
£9.99 cass
£14.99 disk

AMIGA

PRICE £19.99

The gameplay is the same on the Amiga version. The icons are better defined, but the version does not make adequate use of the Amiga's scrolling capabilities. There *are* more sound effects, but there is still that endless Munster theme. At least the 64 version made use of a few chord changes.

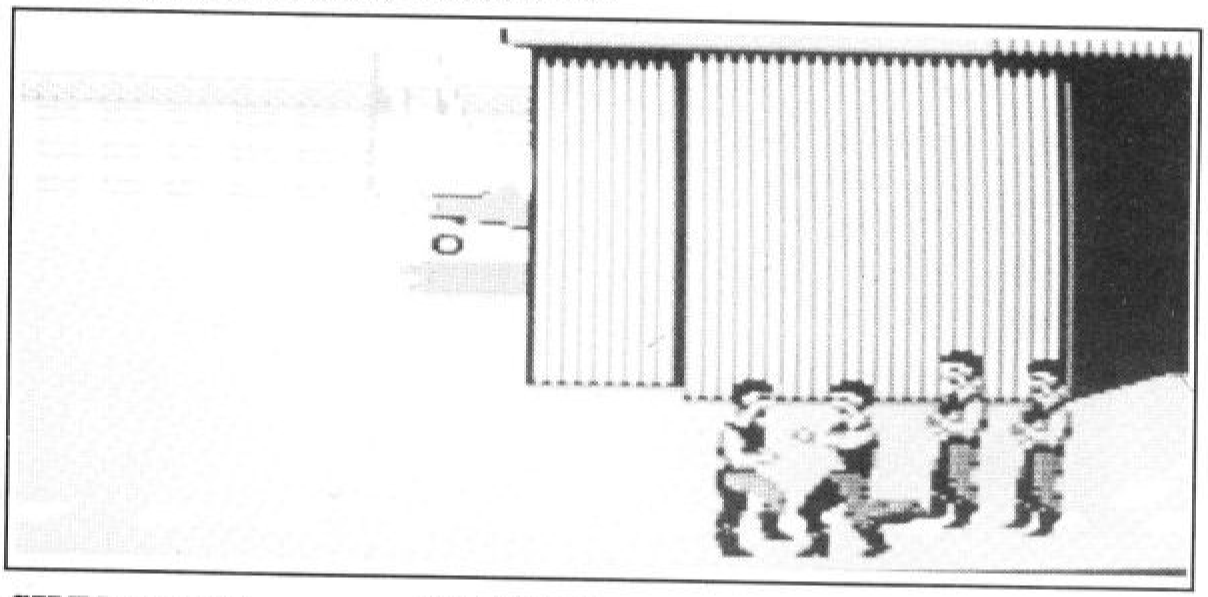
SOUND	46%
GRAPHICS	63%
LASTABILITY	23%
PLAYABILITY	29%
OVERALL	34%

SOUND	40%
GRAPHICS	44%
LASTABILITY	23%
PLAYABILITY	27%

32%

CHEAPO ROUND-

Shanghai Warriors.



SHANGHAI WARRIORS

Players

Given what a complete pig's ear Melbourne House made of *Double Dragon*, this clone looks like an attractive proposition. The cocky strut of your fighter is just the same, the only substantial difference is that you get a machine gun as well as a baseball bat. Not as impressive as it sounds as the gun is little more than a stick in fact, firing miniscule bullets at samey opponents. At least it isn't expensive, because it certainly isn't any better. Only worth it to deter you from making a more costly mistake. Leave this alone and throw a few plastic shurikens at your teddy. Much more fun.
(43%)

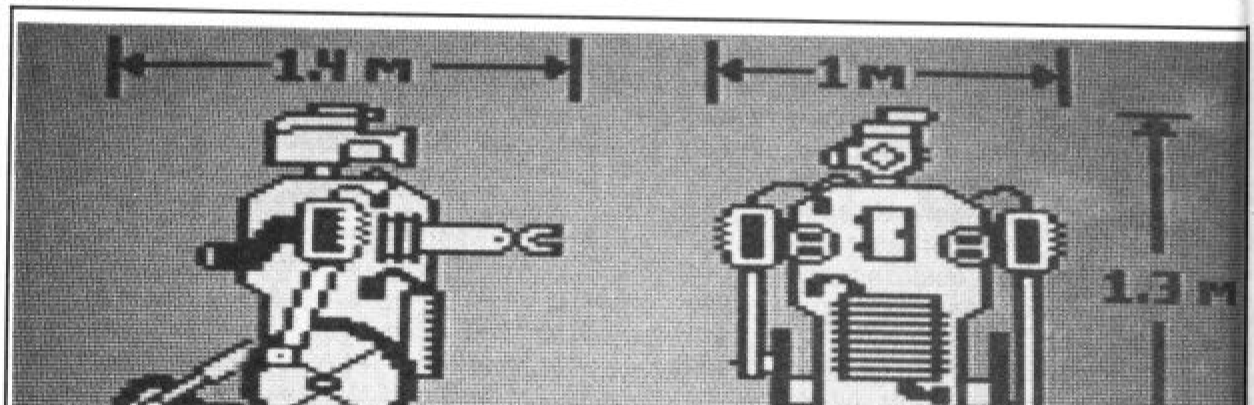
HACKER

Activision

One from Activision's glorious past this. Move your robot around continents in an attempt to stop the machinations of a group of nasties attempting to create a serious world catastrophe by drilling into the earth's crust.

Belt around underground tunnels cracking codes and buying information in various countries. This was an original game when it was released and time hasn't withered it in the least. "Bloody good", said Mark Patterson, "it's definitely re-release of the month!" So it is.
(88%)

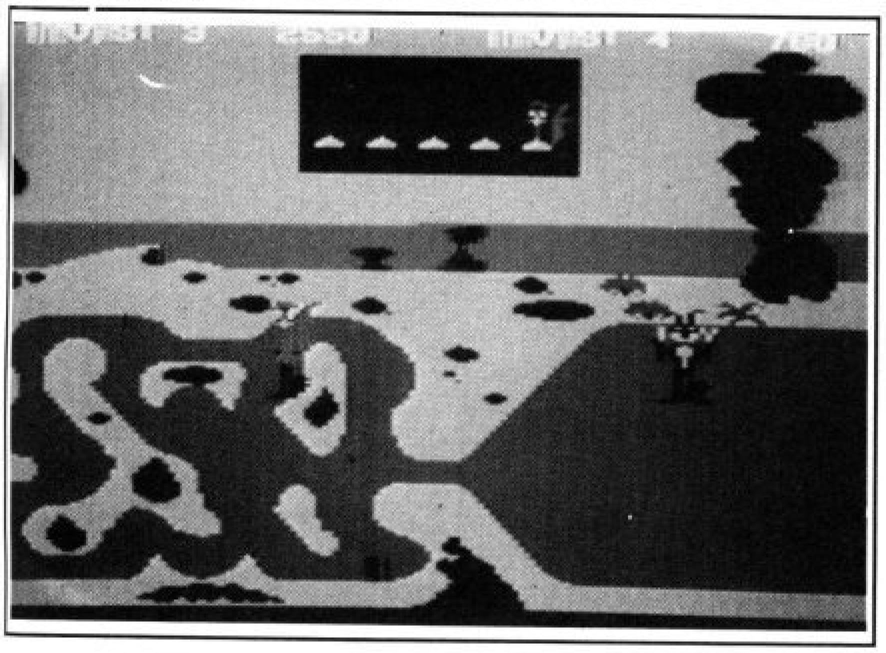
Hacker.



TOMCAT

Players

A nice little game this, in the *Sidewinder* mold. Your, rather large, approximation of an F-14 has to negotiate screens filled with an assortment of armoured trains and turrets in the time honoured fashion. Lots of little helicopters will also be thrown at you and at the end of level there's a virtually impotent and badly drawn centipede type beasty in your path. What that has to do with an F-14 is anybody's guess, but this remains quite challenging, if a little unimaginative. Well worth a couple of quid and a couple of hours of anyone's time.
(77%)



Road Runner.

ROAD RUNNER

Kixx

Roadrunner once, roadrunner twice, yep USG's conversion of the excellent Atari coin-op has reached cheapo status. The one fault of the arcade game was that you played the roadrunner rather than the coyote (let's face it everyone hates the little bustard), but if you can forgive it that then the conversion was pretty faithful. Avoid the coyote's clutches running down busy highways, and round awkward mazes.

Erm, that's all folks.

(78%)

SUPER CYCLE

Kixx

Opinions seem to be divided about thsi re-release of Epyx' old bike racing game. It owes a lot to *Hang On* certainly, but there are those that suggest that's where the similarity stops. We thought it was OK, and when you consider the quality of some of the racing games available for the 64, it makes this worth a look at three quid.

(69%)

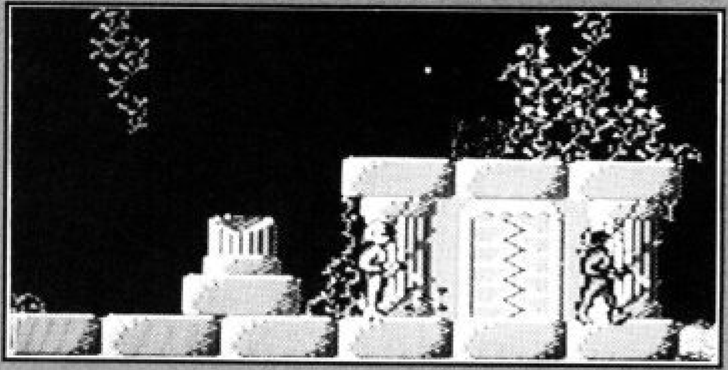
SPY HUNTER

Kixx

One of the most ancient conversions this, and a little dated even by re-release standards. It's a vertically scrolling road chase game, (predating *Roadblasters*, and *Chase HQ* by a good four years) in which you control a well-armed Bond-like mobile, shooting and running anything that gets in your way before you 'dock' with a large truck. This one's for nostalgics only really.

(56%)

Cheapo of The Month



ORION

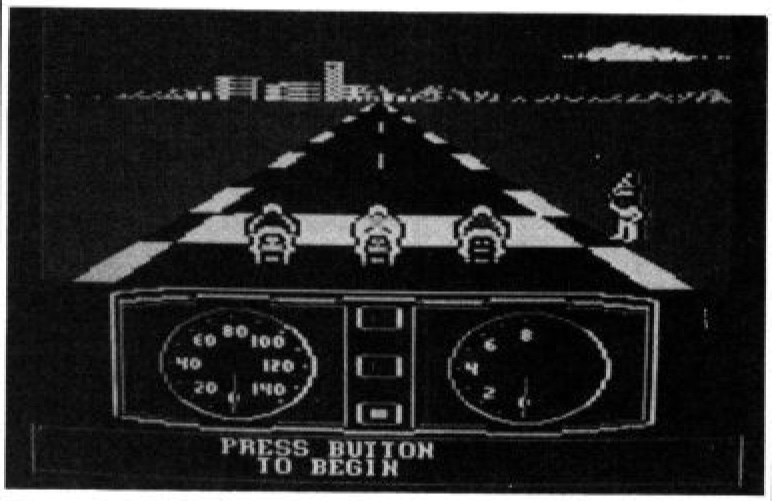
Rack It

The constellation of Orion is dying, unless of course you can save it by collecting the chemicals that will complete a life-saving formula.

There are four different planets, which means five levels of blasting. Each has different levels of radiation, and denser populations (ie more nasties).

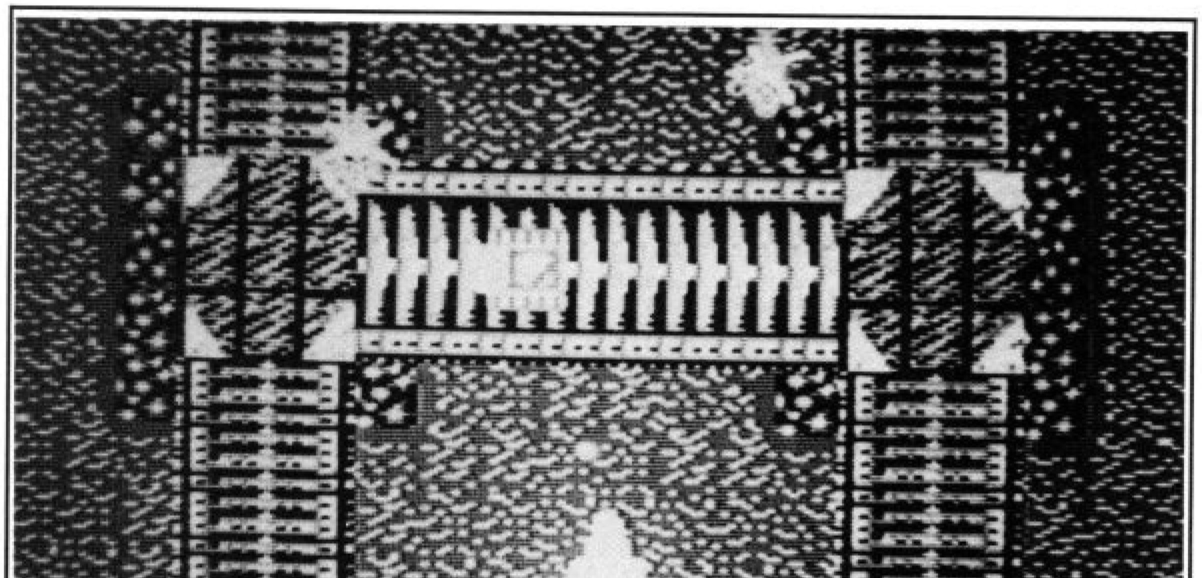
Rack It's latest isn't exactly inspired, but it is well up to standard, with neat scrolling and graphics, and more than enough to keep you occupied for your dosh.

(84%)



Super Cycle.

Tomcat.



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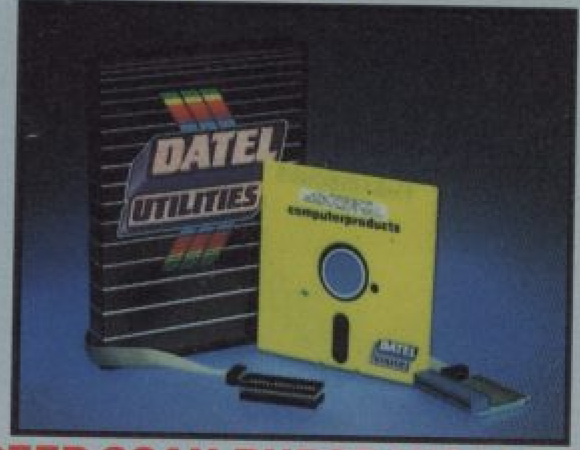


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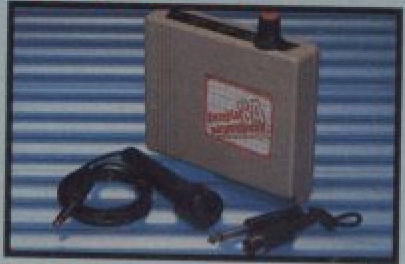
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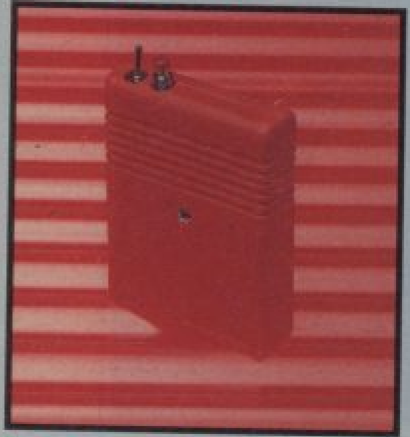
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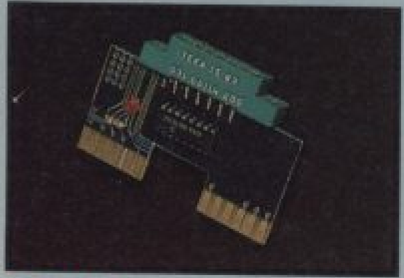
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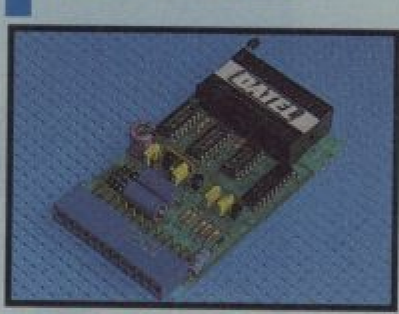
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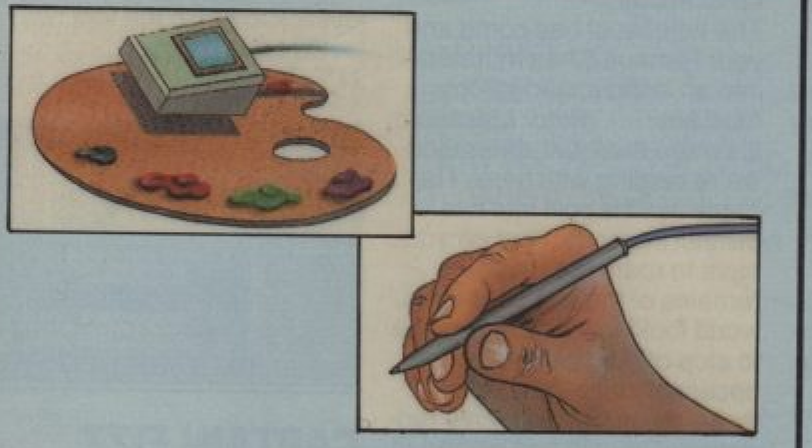
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CU UPDATE

The sheer volume of recent 16-bit releases has been leaving CU in a right old pickle. How were we going to cover this phenomenon yet still give all the usual in-depth, sizzling one or two page reviews? Then (Eureka!) the Ed cried: 'Why don't we have a CU Update page containing squillions of — four at least! — mini reviews of re-formatted games, last-minute releases and other tasty tempters?'. Worra brain-wave guv indeed — and we hope you will like it too.

DEFLEKTOR

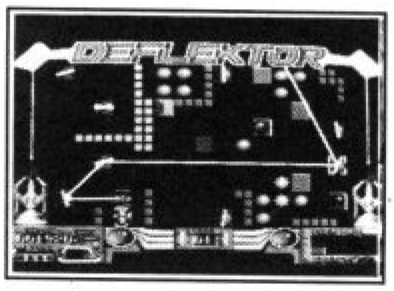
Amiga

GREMLIN

Here it is at last, yonks after every other version has died. In *Deflector*, you basically have to bounce a laser around the screen with the aim of getting it to hit a specific block by moving an angled mirror or two.

Graphics are fairly basic, but then again there's not a whole lot you can do with a bent line and a few other lines to represent mirrors. Sound is adequate and as a game it's still as frustrating as it always was. A straight conversion if ever I saw one.

77%



TECHNOCOP

Amiga

GREMLIN

Ugh! Splatter! Boom! You are the cop of the future. Step aside *Robocop*. Let the *real* men through. Techy, as he's known to his friends, has to try and get promoted by completing all the missions sent to him whilst he's out driving his spanking red Ferrari around the quaint country roads. Also on the roads are loads of outher cars who, Mad Max style, try to run you off the road.

Accept the mission and drive straight to the scene of the crime. The view changes to a side-on one. Your man runs around the nicely detailed buildings. Shoot at people with your gun to turn them into a quivering mess. Shoot them with your net to leave them wriggling on the floor in a white sticky mess.

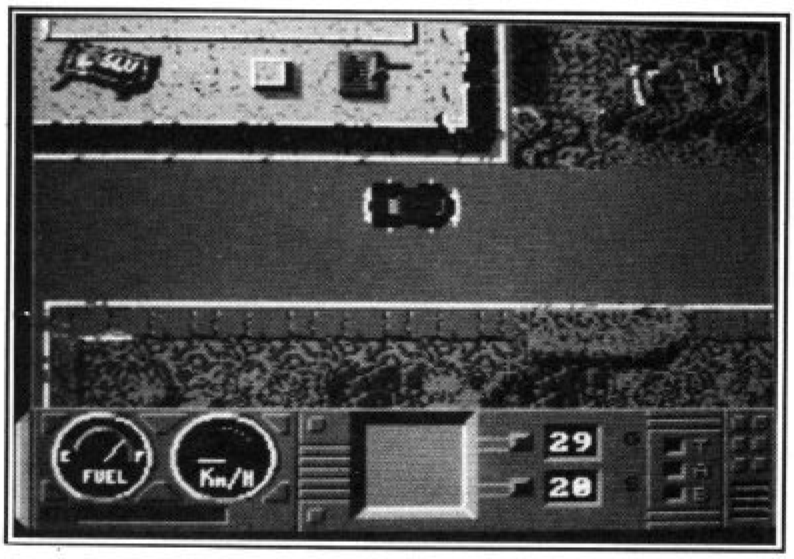
Graphics are nice and gory, sound is alright and it plays well. A nice bit of fun.

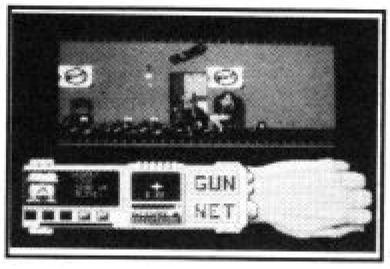
77%

64

The game's the same as the Amiga, though obviously lacking in the graphic and sound departments. It also doesn't play quite as well, but still worth a bit of a look in.

71%





MOTOR MASSACRE

Amiga

GREMLIN

The holocaust has come and your Renault 5 has mutated into an armour clad jollopy. *Mad Max . . . Motor Massacre.* It's more than just alliteration we're dealing with here. The game itself is split into two distinct sections. First off you have to roam the ravaged remains of the last city in the world looking for a likely place to stop off and pick up some necessary bits and piece, these are indicated by big red arrows. Drive in and get out of your car and you go into an inferior *Gauntlet*-esque section. The best part of the game is going into the garages to spend your hard earned milk tokens. From the same team that brought you *Techno Cop.*

66%

TITAN

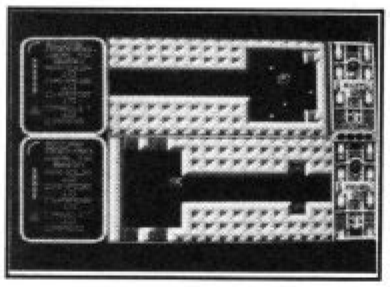
Amiga

TITUS

Oh dear. I don't know how they managed to do it, but they have. Titus have managed to release a product even worse than anything they've ever released before. In *Titan*, you have to bounce a ball with a little mobile square under your control and smash it into some other bricks. Sounds familiar. To be fair, Titus have added a little twist by making it an eight way scroller; but the scrolling is poor and far too fast to make the game playable, so that's one good idea down the drain.

The graphics are dull and monochrome, the sound consists of 200 bog standard drum samples, the movement is much too quick to be controllable and any game in which you just don't touch the joystick to finish the first two levels can't be good.

21%



CAPTAIN FIZZ

Amiga

PSYCLAPSE

Simulataneous two player action is just about this game's only strongpoint. The screen is split into two as you are forced into co-operation to negotiate your way around 22 levels of blaster-tron infested nastiness. The gameplay is fast, but this is nothing more than a future shock version of the most tired, old, arcade adventure type game. To give it credit — it's well drawn and easy to play and there's a nice little system of icons to improve just about every capability you have. Despite what you might have read elsewhere, however, this is nothing special.

63%

CU LETTERS

Bias? Us?!!

I think you mag is megacool. Also, I was very pleased to see your new cartoon strip (Baby Eistein). But now I have a few questions to ask!!! What do you think is the best joystick? When are *Pools of Radiance* and *Caveman Ugh Olympics* coming out on cassette?

Thirdly, in your review of *Microprose Soccer*, Steve Jarret gave it 9 out of 10. I noticed however, that Steve is credited as having been involved with the documentation for the game. *Microprose Soccer* is brill — but wasn't the review a little biased? Keep the mag fab.
James Hadman, Stockton-on-Tees, Cleveland.

Baby Einstein has finished, though there are more one-off strips in the pipeline. Joysticks are horses for courses. It depends on what kind of game you're playing. Powerplay's Cruiser sticks are very reliable. Steve Jarratt did indeed write the instructions to Microprose Soccer, but this is no way influenced his ratings. Would anyone have given it less?

Superiority complex

I know you guys like alternative charts so here's one of my own for you. Its the latest Top Ten Lame ST Port-Overs:

1. *Flying Shark.*
2. *Return of the Jedi.*
3. *Arkanoid-Revenge of Doh.*
4. *Techocop.*
5. *Bombuzal.*
6. *Fernandez Must Die.*
7. *Out Run*
8. *Double Dragon*
9. *Custodian.*
10. *Solider of Light.*

Now what have all these games got in common, apart from the fact they're all extremely average? None of 'em attempt to use the Amiga's advanced features — they are identical to their ST versions. This is almost forgivable (but not completely) if the price, too, is identical. I say not completely, because what's the point of owning an Amiga when all you get is ST games? Not much. In any case the price should be less as the source code is already second-hand (check out the *Flying Shark* title screen). This means that software companies get almost twice the dosh for one piece of code! *Commodore User* says making comparions between the ST and Amiga versions is pointless. Why is this?

Just enchancing the sound does not justify a five quid price increase. Do C64 owners want Spectrum games on their machine? No way! So why should Amiga owners have lame ST games on their machine? The difference between the two machines is in fact the same as the difference between a C64 and a Spectrum. As I will now prove:

Spectrum/Atari ST
Small colour palette & low colour flexibility.
Very poor sound.
NO hardware sprites.
NO hardware scroll.

C64/Amiga
Greater palette & greater flexibility.
Top notch dedicated sound chip.
Hardware Sprites.
Hardware Scroll.

So what can we do to stop this ST infiltration? Boycott the ST port-over merchants! You can only do this if you know what game's an ST port-over and what isn't. And in my opinion, magazines like *CU* should tell you.

So you see it isn't a "pointless comparison" to compare the two versions, when there's so much ST junk about. It's only pointless if the Amiga version was developed and produced on the Amiga — which unfortunately isn't common enough — people like to know if their extra fiver is going to be well spent or is just going to feed some fat cat!

To any C64 owner who is comtemplating upgrading (har har) to an ST, just take a look at the above comparison list and see what you will lose — sure, the sT can display nice pretty colour graphics but wait till you see 'em move!
A Campaigner For Genuine Amiga Games

We simply feel that whilst comparisons are sometimes unavoidable — as in our* Flying Shark *review — they're not of too much use. How many people own an Amiga and an ST? A good game has to be judged in its own right.

Up the creek

Please could you help? I am a keen canoeist looking for a canoeing simulator for the Commodore 64 and so far haven't had any luck. Could you recommend any and tell me the price of it and the software company.
Alan Anderson, Lochwinnoch, Renfrewshire, Scotland

You've got us there, but of course* Summer Games *had a canoeing section.



Please send your letters to CU, Priory Court, 30–32 Farringdon Lane, London EC1R 3AU.

INTO THE

Keith Campbell goes underground, ending up in Herbert Square, home of the Deadenders. Plenty of nods and winks for puzzled adventurers and the confessions of a would-be pirate.



Adventurers made the mark at Activision's Christmas jollities, which featured a treasure hunt around London's Underground system. Amanda Barry and Zia Brooks devised a little escapade tied in with the release of *The Incredible Shrinking Sphere*, an arcade game, involving a series of cryptic clues and questions, and yielding a case of wine to the winning team.

Fortified by a couple of glasses of mulled wine, I set off from 'base', a wine bar near Leicester Square, with my team mate Charles Cecil, Activision's Software Manager. He it was, that in a previous incarnation wrote Artic's golden oldies Adventures A-D (for the benefit of the under 45's these were: *Planet of Death, Ship of Doom, Inca Curse*, and *Espionage Island.*) Heading for Covent Garden tube, we must have looked a pretty sight indeed! Cecil was gnawing a chicken leg, surreptitiously stolen from Activision's yet-to-be opened buffet, whilst I was clutching the clue leaflet, fronted by a large illustration of Viz cartoon character, Buster Gonad. Hastily folding Buster's unfeasible likeness to the back to avoid embarrassment and possible prosecution, we started descending the spiral staricase down to the Picadilly line.

Our first assignment was to discover the number of steps down to the platform, at this station temporarily without lifts. Rushing down at great speed and counting independently under our breaths, we arrived at two different answers! Travelling on to a station we could put in our pipes, an old warlock's wife proved quite difficult to find, let alone to yield the secret of when we could use her stairs. Eventually we found the off-peak hours route to Aldwych, and pressed on via a place for academic clowns, and an angry station. We finally emerged into daylight, and passing the monument to Queen Eleanor, (Queen Eleanor? We cheated and asked a policeman!) to find the Incredible Sphere topping a building nearby.

On route back to the chicken legs, Charles re-checked the Covent Garden steps. Just as well — I was right and he was wrong! As was the notice informing the public how many steps there were, stated! It all goes to show not how unobservant adventurers can be, but that they never take anything at face value, and always EXAMINE everything carefully. Well, that was our story, anyway!

Nevertheless we won, beating teams from Ace and Computer Week, not to mention a team including Anna Ufnowski, wife of *Kayleth* Stefan, whose software house Foursfield programmed the Incredible Shrinking Sphere. (Reviewed CU January issue). And so a case of wine was split, and I discovered that an incredible five bottles would fit into my briefcase!

The competing teams adjourned for eats and drinks, and Leisure Suit Larry cropped up in the conversation. Larry it was, whose naughty game was pirated by city yuppies, and being virus infected, rendered megabytes of corporate data into useless piles of 0's and 1's. *Larry II* is now on the prowl, and Activision will be warning people to pirate it at their peril!

Which brings me neatly onto a letter from Jason Keene, a man facing a terrible dilemma . . .

CAMPBELL'S COMMENT

★ I have a moral problem. I have just bought an Amiga 500 and will probably sell my old disk drive in part payment on a printer to go with it. All well and good. But then I won't be able to play *The Pawn*. To overcome this, I thought I could hire a copy for my Amiga, and make a copy. Then I could destroy my C64 copies.

If not, is the *Tale Of Kerovnia* for both versions the same? I don't want to be accused of piracy, so if need be will save up and buy the Amiga version.

One final comment. The Valley is too small. I'm sure others would agree another couple of pages would do your section the world of good. So a word in someone's ear is needed.

Jason Keene, Greymouth, New Zealand.

Campbell's Comment: Many years ago, it was the norm for software houses to offer an upgraded version of a program in exchange for the original plus a nominal cover charge. It is worth trying this tactic with your supplier. If he says 'no' then at least your conscience will be clear if you take my advice and copy your friend's *Pawn*, and destroy your original.

ADVENTURE CLUES

WISHBRINGER:
Worm your way into the fountain for a token.

FRANKENSTEIN:
Give the lion a meal of fruit squash!

RED MOON:
Find the black ball in the Temple, east of the Dark Junction.

VALLEY

VALLEY RESCUE

Repairs and maintenance of *Maniac Mansion* are being undertaken this month by Patrick Vos, of Den Haag. He is intent on de-boarding a boarded-up window, and moving a cement slab in the garage, but it seems he is lacking the necessary tools. He is also finding it difficult to open the medicine cabinet, which, should he have an accident with the DIY work, could prove to be an asset! The last of his problems, but not necessarily the least, is what he should do with a jar of warm water. Meanwhile Phil Gales of Doonside in Australia, is in a meteoric mess, playing the same game, trying to discover the high score after Dr. Fred has been playing it.

"I know it's not your field, but I don't know who else can help me," writes Tomas Motos Do'pez from Valencia. True, *Bard's Tale* is a Role Playing Game, but nevertheless it would be churlish to ignore those suffering from its wiles! Tomas is suffering a lot, too, judging by his long list of questions:

What words open the rock of Colosse?

What are the three words of wisdom in the third level of Dargoth's tower?

What is the answer to the thirsty mouth of the snare no. 4, in the maze of dread?

What and where is the Destiny Stone?

What are the answers to the Sphinx in the Grey Crypt?

Does anyone out there have an equally long list of answers, to help Tomas out?

While we're on the subject of *Bard's Tale III*, here's a helping hand for Stephen Glass from M.J. Haddon of Portland. "Make sure your characaters are up to at least 16 before going down to level 4, as the monsters down there are really nasty! And don't forget the MALE spell before going down!"

What's this then — more RPG? Sven-Arne Reinemo of Songe in Norway, has been playing *Phantasie III* on his Amiga. In fact, he's finished the game, — he killed off Nicodemus and obtained a score of 250. But there is one thing he could not do, and it is still niggling him. He just could not get into the room to the left in the Dwarfen burial grounds. Is there something special he should have done before trying? Does he need a special key? Or is there no way into the room? And *Bard's Tale I* is still fooling John Miller of Kilbarchan, who cannot find the catacombs.

Almost every month, some letters descend into the Valley without the full address of the sender — and some have no address at all! If you write to the Valley you can expect a personal reply — but only if I know where to send it! So, Olav Langeland of Aalesund in Norway — if you don't hear from me, give me more of your address! And thank you for your *Bard's Tale* hints, Spencer Bacon of Christchurch, whatever road you might live in!



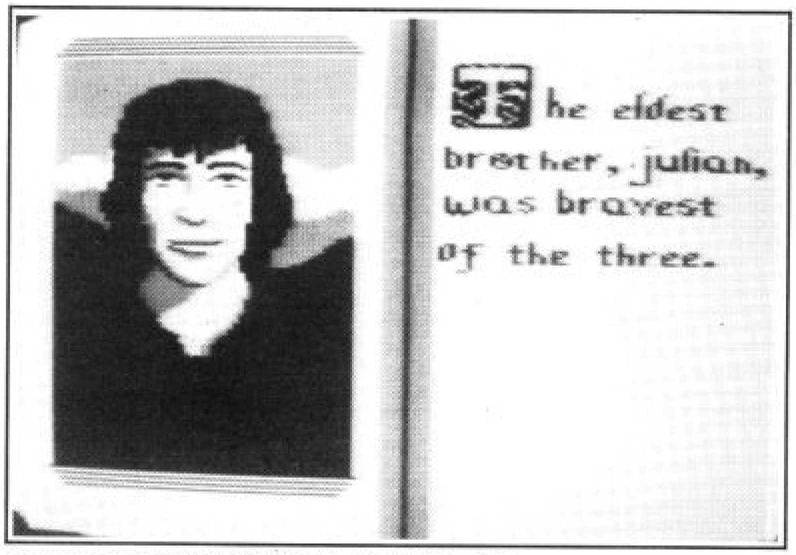
ADVENTURE CLUES

CHRONO QUEST:
To see in the dark, the kitchen looks a safe bet!

BARD'S TALE III:
'Tis a SWORD that has a deadly kiss but no lips.

UNINVITED:
The route through the maze is: N, W, W, N, N, W, W, N, N, E, E, N, N, E, E, E, E, S, S. Put a bouquet of flowers on the grave at the end of the maze when you arrive!
The red demon has something useful, and enjoys his food.

INTO THE VALLEY



He was probably the stupidest in that case, too.

Activision/ Microillusions 64 Price: £19.99 disk

FAERY TALE ADVENTURE

"Rescue the talisman," is the Mayor's plea as the game begins, so Julian, one of three brothers, sets forth from the village of Tambry, to search the island of Holm. To obtain the talisman, according to the instructions, requires the defeat of the necromancer, and the performing of some great deeds, possibly aided by special magic, to prove yourself an all-round jolly good and gallant fellow.

A map of Holm is included in the packaging, and to traverse around it is a matter of guiding your character, Julian, with a joystick. Julian is depicted as an animated picture in front, side, or back view, whilst the landscape is shown in not-quite plan view. Buildings are pictured from above, but with their south and east sides visible as when viewed from above. When Julian is walking close to the west or north side of a building, it therefore appears as if he is actually walking partly on the roof.

Julian can enter buildings, which takes him and the disk drive approximately 40 seconds between them. Whilst moving about outside, across mostly mundane grassy plains, and footpaths, every so often, without warning the smoothly scrolling movement of the picture grinds to a halt, as the disk drive cuts in to read the next section.

The joystick is also used to conduct combat, through the fire button — but to hit an opponent, Julian must be facing him. This is no easy task, as his enemies, not always recognisable as such, appear apparently at random, and Julian has snuffed it before he can sort his weapons out. Since it is therefore not a practical proposition to change weapons once under the threat of attack, it is all a question of joystick wiggling to try to keep Julian facing his opponent, who circles around him, and parries, like a demented fiend.

When Julian is killed, a ghostly figure floats into view, suspended on what appears to be a hand-held rotor, and does an on-the-spot reincarnation job on him. However, after a few deaths, Julian is knocked out of the game for good, and the game restarts from Tambry, with his brother Phillip taking over, and finally brother Kevin, when he is the sole survivor.

There is more to the command system than joystick movement of the character, however. Unfortunately, a singular lack of clarity and detail in the single folded A4 instruction leaflet, a user-unfriendly command format, and what I can only conclude is a collection of bugs in the command system, combine to make the game virtually unplayable.

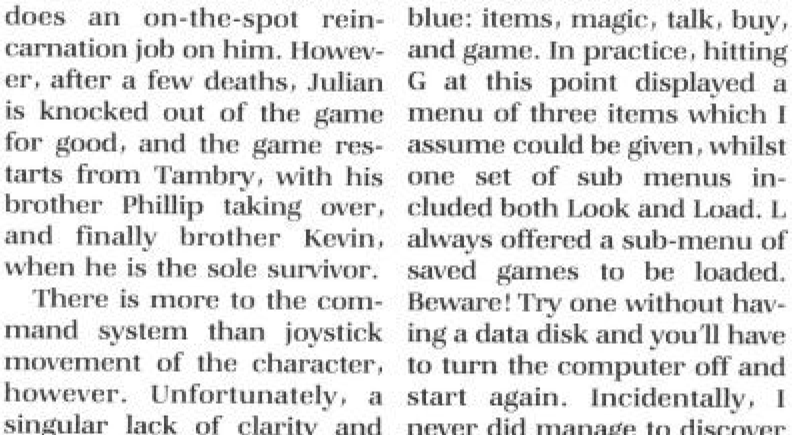
Of the command menu, the instructions say: "This can be activated . . . by pressing an equivalent key on the keyboard." An equivalent key to WHAT? they continue: "The first five options (in blue) will select which of the five different command menus you are looking at. Below is a list of all the menus. After each menu, in parenthesis, is the equivalent keyboard command." What exactly is meant by the phrase 'after each menu'?

There follows sub-headings of the five commands show in blue: items, magic, talk, buy, and game. In practice, hitting G at this point displayed a menu of three items which I assume could be given, whilst one set of sub menus included both Look and Load. L always offered a sub-menu of saved games to be loaded. Beware! Try one without having a data disk and you'll have to turn the computer off and start again. Incidentally, I never did manage to discover how to save a game.

Under Items is printed:

"★ List (1) show a list of all items carried.
★ Take (T) take an object lying on the ground or off a dead character's body.
★ Look (?) look for hidden items . . . and so on.
★ Give (G) give an item to someone else.
★ Use (U) goes to a sub menu

Well it is a fairy story after all . . .



To input a '?' requires the use of the shift key — and it took me some considerable playing time before I discovered that I should really have been using the '/' — the same key unshifted. Hitting 'i' on the keyboard blanked out my screen, leaving nothing but what appeared to be an immovable cursor displayed at top left. To recover the game screen, I had to press the space bar or fire button, a fact I discovered while hitting every key in desperation — it certainly wasn't documented in the 'manual'. In fact it transpired that the blank screen was so because I was either carrying nothing, or possibly a cursor-shaped object, for when I later stole a key from a corpse, a picture of the tiniest of keys was also shown on this blank screen, with no text description.

The packaging, a flat square cardboard folder with pockets, was smart enough, but annoyed me. It is illustrated by some very attractive colour photos, bearing legends such as: "Phillip enters a cave." It required more stretching than my imagination would allow to link these photos in any way with the drab and unattractive graphics that appear on the screen. Is this a con, or what?

Faery Tale Adventure is an uneasy combination of arcade adventure and role playing game, whose title might mislead the purist into expecting a true adventure. It is not. I did not even find a playable game here.

GRAPHICS	**4**
PUZZLEABILITY	**1**
PLAYABILITY	**2**
OVERALL	**3**



Adventure in Japan with* Shogun *and (inset)* Journey *RPGs.

THE AMERICAN WAVE

The Consumer Electronics Show is the best way of taking the temperature of the American software scene, so Eugene Lacey went to Las Vegas last month to stick a thermometer up its backside.

To the non-commited browser in Las Vegas — wandering from Caeser's Palace to the Dunes and in and out of the sometimes flash, and more often than not tacky 'booths' at the Winter Consumer Electronics Show, one word is stamped firmly in the consciousness — Nintendo.

With their more or less total domination of the North American video games market you would expect their stand, sorry booth, to be bigger and better than all the other players. But when the Nintendo stand also dwarfs Sony's, Mitsubishi's, and JVC's you know you are talking big. Just how big? Billions of dollars big. Seventeen million users big. Nintendo is the only thing that seems to matter in the US these days.

All of this has major implications for the development of software in America — and ultimately what is going to be available on your 64 and Amiga.

The simple fact is that large sections of American game developers are putting their major efforts into trying to grab a slice of this ever growing Nintendo cake. Development for the Amiga and 64 is very much third, or even fourth fiddle. Strike that — in the 64's case it probably comes a poor seventh or eighth with some former 64 houses ceasing to release any new games whatsoever.

Fortunately Nintendo restrict the number of companies that can produce for their system by carefully controlling the supply of cartridges and chips. This means that not everyone has jumped on the bandwagon — some companies preferring to stay in the smaller (but less risky in terms of huge cash investment) Amiga and other home computer markets.

A number of new Amiga products were on display on Commodore's modest stand at CES. 'Utility' is the theme Commodore like to push these days to promote the Amiga in the US. Thankfully though — there were a few packages dotted in amongst the new word-processors and spreadsheets that, at least where the Amiga is concerned, 'utility' doesn't have to mean boredom city.

Take the *Comic Setter* for example. You can forget all that talk about producing news letters or even publishing your own version of CU with a desk top publishing package. *Comic Setter* enables you to do something far more interesting. Launch in the burgeoning comic business by publishing full colour comics using your Amiga. Watch out 2000 AD — the *Setter* includes special comic book fonts, a variety of ballon styles that may be fully edited, and a special comic style airbrush with adjustable 'spray distance' and 'ink flow'. Everything you need to produce comics of the highest calibre.

Add-ons were in abundance at the show this year. At least a dozen joystick suppliers were on the floor offering everything from remote sticks to transparent ones, and arcade style sticks with large handle bar-like grips.

Amiga owners were offered X-Specs 3D glasses. The glasses — developed by American company Haitex were demonstrated with a specially written arcade game called *SpaceSpuds*. Unfortunately Haitex do not have a UK distributor as yet for the glasses.

But the most impressive controller of all was Broderbund's *U-Force* — so far only available for the Nintendo system. This black perspex screen reads hand movements and translates them into the game. It was demonstrated with a box game with the player simply standing in front of the *U-Force* and throwing punches at it. These were translated into the game so that the player was literally boxing his opponent.

Taking things one stage further is *Movie Setter* which enables Amiga owners to create their own animated scenes quickly and easily. *Movie Setter* has a number of pre-designed characters that can be animated against backgrounds created by the user. The software also enables you to create your own characters and animate them without being an expert programmer. The *Movie Setter* allows you to make animated films of several minutes duration. You have to be prepared to power up

though — as both the *Comic Setter* and *Movie Setter* require 1 Mbyte of memory.

Only a smattering of new Amiga games were in evidence at the show — but the quality of what was there was high and well worth looking forward to. **Epyx** introduced a cat burglar called Devon Aire — full title of game — *Devon Aire in the Hidden Diamond Caper.* This arcade adventure doesn't quite hit the quality level of the Epyx classic *Impossible Mission* but it demonstrates that the company still knows a thing or two about what makes a good arcade adventure. One particulary neat feature is the way you can move objects around when searching. Look out for it in the Autumn on the C64 as well as the Amiga.

Broderbund win ther prize for the original idea. *Sim City* enables players to control an entire city or design their own from scratch. Seven world famous cities are simulated (No — Bristol is not one of them, but London is strangely) in highly realistic detail. It's your job to improve the quality of life by tackling such urban problems as pollution, crime, land values, and traffic. The good news is that now that Broderbund have appointed Domark as their official representatives in the UK we should see a much wider availability in the UK of Broderbund's games. *Sim City* will be available on the C64 (disk only) and the Amiga in the Autumn.

The biggest let down of the show was undoubtedly **Cinemaware's** CD enhancement of the IBM PC version *Defender of the Crown.* All this amounted to was a bit of narration of the story in an odd Aussie accent (I thought this was supposed to be mediaeval England) plus a few sound effects like clashing swords and galloping hooves. The sound effects are matched up with the rather rudimentary PC graphics. No enhancement of visuals whatsoever. It now looks as if Cinemaware are going to be beaten in the race to produce the first CDI (Compact Disk Interactive) video game by the Japanese with their CDI add-on for the PC Engine which already has three games available for it including *Street Fighter*, A TV game Show, and an RPG. On a more positive note. Cinemaware are promising more releases this year than last including *TV Sports Basketball* — and *Lords of the Rising Sun* — which should be out on the Amiga next month.

Infocom have completed their metamorphisis from text-only adventure puritans to graphics enthusiasts of the boastful kind — claiming in the promotional literature for *Shogun* that "you have never seen computer screens like these". The main attraction of the Infocom stand was three new role-playing games — Infocom's first foray into this increasingly popular area. *Battletech, Quarterstaff* — the *Tomb of Setmoth*, and *Journey* all looked impressive to me and suggest that the yuppie American software house intend to give Origin, and Interplay a run for their money.

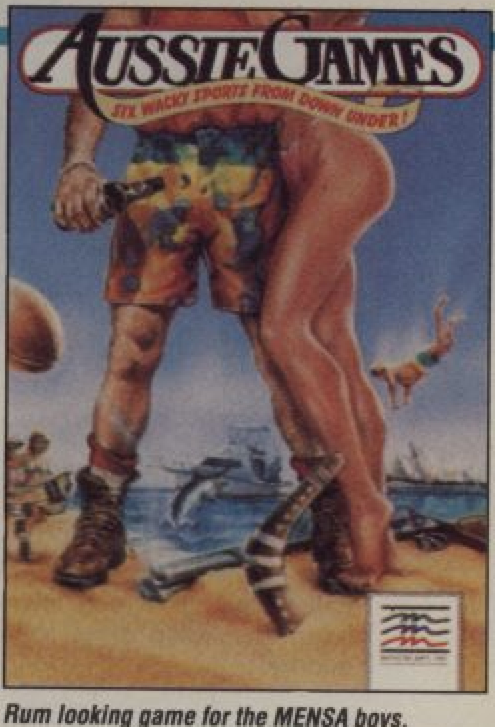
Wild Bill Stealey and the **Microprose** boys were showing their wares in a plush hotel well removed from the main show area. The Maryland company appear increasingly PC driven — though I was told that work was well under way on Amiga *Gunship*, though nothing was being shown of this. Things Japanese are all the rage in the US right now. From Sushi to the latest pocket TVs — if it's Japanese it's OK with the American buying public. Microprose have jumped on the bandwagon with their new game — *Samurai* — a feudal war game come adventure. It looked good to me, though just as with 'Prose's Abrams tank game, which is also under development, no 64 versions are planned and Amiga versions won't appear until next year. Shame.

Fresh from announcing their move into Europe with the establishment of a UK office, **Mindscape** were previewing a host of news games at CES. *Colony* is an impressive looking 3D adventure game in the *Mercenary* mould. The game scooped a number of awards Stateside in '88 when it appeared on the Macintosh. Amiga version will be ready by May. *Aussie Games* has a joke at the expense of our friend Down Under — introducing such challenges as the Belly Flop, Beer Bottle Shoot, and Beach Football. Coded down by Beam Software, the events take place against backdrops like Sydney harbour with its impressive Opera House.

There wasn't much in the way of hot new Commodore gear on the Activision stand — though Rainbird's *Savage* (Rainbird are represented by Activision in the States) was turning heads as it boomed our "Saaavage!!" every time someone pressed space to start a new game.

But there is more to CES than computer games. Just about every electronics company in the world worth talking about show their wares at the convention — which is easily five times the size of our PC show. It is a window on the future. Gadget city. Everything you could dream of owning from the latest car hi-fi's to video telephones, pocket TV's, video camera's, CD's and TV's.

For my money the most impressive of all the wizardry at CES were the High Definition TV's (HDTV in dealer speak). All of the major players are into this and quote surveys that prove we are all going to be goggling them by the turn of the century. I can't wait. It is easily twice as good a picture quality that you receive with current picture resolution and broadcast systems. One demonstration showed an HDTV with a picture of some tropical fish swimming around their tank itself whilst the ordinary TV looked like just what it was — a programme about tropical fish. Roll on the next century — it is going to be a whole bundle of electronic fun and most of my salary is going to be deducted at source by Dixon's credit department.



Rum looking game for the MENSA boys.



Battle Tech — ***another Infocom strategy game.***

'Harry Hawk' was created on the Amiga using **Comic Setter**



POKES

Loadsa lovely pokes and cheats this month for some of the UK's top-selling games. Our thanks go to David Slack, the Fraser brothers and to all of you who inked your nibs and wrote in with your listings. Send your tips/maps to CU at the address opposite.

64

MENACE

Type in the listing and 'run it'. Follow the on screen instructions. The listing gives infinite energy.

```
0 PRINTCHR$(147)
1 FORI=304TO386:READ
A$
2 L=ASC(LEFT$(A$, 1)):L=
L-55:IFL<5THENL=L+7
3 R=ASC(RIGHT$(A$, 1)):R
=R-55:IFR<5THENR=R+7
4 V=(L★16)+R:C=C+V:
POKEI, V:NEXT
5 IFC<>10979THEN
PRINT"DATA ERROR!":END
6 PRINT"SAVE LISTING
FOR FUTURE USE."
7 PRINT:PRINT"SYS 304
TO START."
10 DATA 20, 56, F5, 20, 56,
F5, A9, 60, 8D, 7F
11 DATA C6, A9, 4E, 8D, 78,
C7, A9, 01, 8D, 79
12 DATA C7, 20, 00, C6, 20,
41, C6, 4C, 48, 01
13 DATA A6, A7, E0, C6, F0,
07, E0, CA, F0, 09
14 DATA 4C, 82, C6, A2, 04,
86, A7, D0, F49, 20
15 DATA 52, C6, A9, 6C, 8D,
7F, C6, A9, 82, 8D
16 DATA 78, C7, A9, C6, 8D,
79, C7, A9, B3, 8D
17 DATA AD, CA, 20, 00, CA
A9, A5, 8D, 1C, 23
18 DATA 6C, 79, 00, 08, 71,
A6, 45, 54, C1, 8F
READY.
```

Tim & Ian Fraser

TIGER ROAD

Type in the listing and 'run it'. Follow the on screen prompts. The listing gives infinite lives.

```
0 PRINTCHR$(147)
1 FORI=384TO407:READA$
2 L=ASC(LEFT$(A$,1)):L=
L-55:IFL<5THENL=L+7
3 R=ASC(RIGHT$(A$,1)):R
=R-55:IFR<5THENR=R+7
4 V=(L★16)+R:C=C+V:
POKEI,V:NEXT
5 IFC<>2539THEN
PRINT"DATA ERROR!":END
6 PRINT"SAVE LISTING
FOR FUTURE USE."
7 PRINT:PRINT"SYS 384
TO START."
10 DATA, 20, 56, F5, A9, A8,
8D, D0, 08, A9, 39
11 DATA, 8D, D1, 08, 4C, 42,
08, A9, A5, 8D, 75
12 DATA, 16, 4C, 00, 3A, 00,
00, 00, 00, 00, 00
READY.
```

Tim & Ian Fraser

THUNDERBLADE

This listing is for unlimited lives.

Load the game. Reset the computer and type following pokes:

POKE 8500,44:POKE 13135, 44:POKE 13622,44:SYS4096 (RETURN)

Jan Martin Skarberg

WEC LE MANS

Type in the above listing, 'run it' and follow the on screen instructions. The listing gives infinite time.

```
0 PRINTCHR$(147)
1 REM*** BY TIM AND IAN ***
2 FORI=2816TO2891:READ
A$
3 L=ASC(LEFT$(A$,1)):L=
L-55:IFL<5THENL=L+7
4 R=ASC(RIGHT$(A$,1)):R
=R-55:IFR<5THENR=R+7
5 V=(L★16)+R:C=C+V:
POKEI,V:NEXT
6 IFC<>7874THEN
PRINT"DATA ERROR!":END
7 PRINT"SAVE LISTING
FOR FUTURE USE."
8 PRINT:PRINT"SYS 2816
TO START."
10 DATA A2, 51, BD, 11, 0B,
9D, 80, 01, CA, 10
11 DATA F49, A2, FF, 9A, 4C,
80, 01, 20, 56, F5
12 DATA A9, 90, 8D, ED, 03,
A9, 01, 8D, F2, 03
13 DATA 4C, A7, 02, A9, 20,
8D, 54, 03, A9, A2
14 DATA 8D, 55, 03, A9, 01,
8D, 56, 03, 4C, 00
15 DATA 08, A9, B0, 8D, 8A,
01, A9, 01, 8D, 8B
16 DATA 40, 00, 80, 00, 00,
00, 00, 00, 00, 00
```

Tim & Ian Fraser

R-TYPE

This cheat includes infinite lives and sprite to sprite collision is disabled.

```
10 FOR I=384 TO 412:
READ A:POKE I,A: NEXT
20 SYS 384
30 DATA 32, 86, 245, 169,
144, 141, 110, 8, 169
40 DATA 1, 141, 111, 8, 76,
14, 8, 169, 173, 141, 157, 50
50 DATA 169, 96, 141, 156,
49, 76, 18, 8
```

If you don't sprite to sprite collision then change line 50 to:

```
50 DATA 169, 173, 141,
156, 49, 76, 1, 18, 8
```

Now run this listing.

BATMAN

PART 1

```
10 FOR I=348 TO 432:
READ A:POKE I,A:NEXT
20 SYS 384
30 DATA 32, 86, 245, 169,
32, 141, 92, 3, 169
40 DATA 147, 141, 93, 3,
169, 1, 141, 94, 3, 96
50 DATA 173, 89, 1, 201,
32, 240, 4, 173, 5, 220
60 DATA 96, 169, 169, 141,
89, 1, 169, 1, 141, 90, 1, 96
70 DATA 169, 181, 141,
159, 125, 76, 32, 6
```

***BATMAN* PART 2 USE THE SAME LISTING, BUT CHANGE LINE 70 TO:**

```
70 DATA 169, 181, 141,
210, 126, 76, 32, 6
```

These listings are for the tape versions of the Commodore 64 & 128 games.

PURPLE HEARTS

For infinite lives

(player 1): POKE 6466,173
(player 2): POKE 796,173

Inifinite ammunition:
POKE 19803,189

The start address is:
SYS 3072

Mathew Hooton

DOMINATOR

Jorn I. Halvorsen wrote in to say: 'After receiving your tape and mag last month I just had to write to you and ask you to print these tips in the "Play To Win" section. Here they are':

Type this for unlimited lives:
POKE 2215,234:POKE 2216,234

Type this in so that you do not miss automatically:
POKE 2157,234:POKE 2158,234:POKE 2158,234

To steer on all levels:
POKE 2542,0

Type in for extra speed:
POKE 4499,2

ROBOCOP ENQUIRIES

A number of you have contacted us concerning the *Robocop* cheat in last month's issue. The listing *does* work, but if you run it for too long it will corrupt your screen.
Apologies are due, however, to those of you who struggled

PLAY TO WIN

with our game cheat for *Operation Wolf*. The second line of the listing should have read 20 CHECK=0, instead of 20 CHECK 0.

Our wristies have been thoroughly slapped — and sorry if any inconvenience has been caused.

MAPPERS WANTED

If you can

a) Crack any game (Amiga or 64)
b) Map clearly and logically
c) Produce nice artwork

We'd like to hear from you. Both (a) and (b) are essential. (c) is less important — we can always have your work redrawn. Either way there's good money and all the prestige of working for CU on offer to freelancers who can crack, map and produce tips to games.

Apply in writing, with examples, to CU Mappers, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

AMIGA

DOUBLE DRAGON

This program will allow you to enter the number of CREDITS and the initial number of lives that you wish to play with.

Method

1. Reset your Amiga and load AMIGA BASIC.
2. Type in the program listed below.
3. Save the listing for future use.
4. Run the program
5. Follow the instructions on the screen.

Listing

```
10 REM *** DOUBLE
DRAGO N CHEAT (C) DAVID
SLACK
***
20 CHECK=0
30 CHEAT = 516096&
40 FOR N= CHEAT TO
51698& STEP 2
50 READ A$
60 A=VAL ("&h"+A$)
70 CHECK=CHECK+A
80 POKEW N,A
90 NEXT N
100 IF CHECK <>300846&
THEN PRINT "ERROR IN
DATA":END
110 PRINT:PRINT "PLEASE
INSERT YOUR DOUBLE
DRAGON DISK IN DFO:"
120 PRINT:PRINT "AND
AFTER CLICKING ON
CANCEL TWICE PRESS ANY
ANY KEY."
130 A$=INKEY$:IF A$=""
THEN 130
140 PRINT :PRINT "HOW
MANY CREDITS 1-15";
150 INPUT C:IF C<1 OR
C>15 THEN 150
160 PRINT :PRINT "HOW
MANY LIVES INITIALLY 1-30";
170 INPUT D: IF D<1 OR
D>30 THEN 170
180 POKEW 516182&,C:
POKEW 516188&,D:POKEW
516192&,D
190 CALL CHEAT
200 DATA 2C78, 0004,
207C, 00FE, 88C0, 43F9,
0007, 0000
210 DATA 303C, 0145,
12D8, 51C8, FFFC, 22FC,
DBFC, 0000
220 DATA 22FC, 007E,
4E5D, 32BC, 4E75, 4EB9,
0007, 001A
230 DATA 43FA, 0010,
41EC, 003A, 30FC, 4EF9,
20C9, 4EEC
240 DATA 000C, 41FA,
000A, 21C8, 00D0, 4E72,
2700, 41F9
250 DATA 0006, A144,
10BC, 0005, 5088, 10FC,
0003, 10FC
260 DATA 0003, 4EF9,
0006, A004
```

David Slack

THUNDER BLADE

This program will supply you with unlimited lives when you play the game.

Method

1. Reset your Amiga and load AMIGA BASIC.
2. Type in the program listed below.
3. Save the listing for future use.
4. Run the program
5. Follow the instructions on the screen.

Listing

```
10 REM *** THUNDER
BLADE CHEAT (C) DAVID
SLACK ***
20 CHECK=0
30 CHEAT = 491520&
40 FOR N= CHEAT TO
491594& STEP 2
50 READ A$
60 A=VAL ("&H"+A$)
70 CHECK=CHECK+A
80 POKEW N,A
90 NEXT N
100 IF CHECK <>278957&
THEN PRINT "ERROR IN
DATA":END
110 PRINT:PRINT "PLEASE
INSERT THUNDER BLADE
DISK IN DFO:"
120 PRINT:PRINT "AND
AFTER CLICKING ON
CANCEL TWICE PRESS ANY
ANY KEY."
130 A$=INKEY$:IF A$=""
THEN 130
140 CALL CHEAT
150 DATA 2C78, 0004,
207C, 00FE, 88C0, 43F9,
0007, 0000
160 DATA 303C, 0145,
12D8, 51C8, FFFC, 22FC,
DBFC, 0000
170 DATA 22FC, 007E,
4E5D, 32BC, 4E75, 4EB9,
0007, 001A
180 DATA 41FA, 000A,
2948, 014A, 4EEC, 000C,
31FC, 2E39
190 DATA 3E58, 31FC,
2E39, 3E9C, 4EF8, 081C
```

David Slack

SWORD OF SODAN

```
10 REM --- CRACKED BY
ANDY GRIFO. SODAN.
CHEAT ---
20 CHECKSUM=0
30 FOR N=249872& TO
250015& STEP 2
40 READ A$
50 A=VAL("&H"+A$)
60 CHECKSUM=
CHECKSUM+A
70 POKEW N,A
80 NEXT N
90 PRINT "YOUR
CHECKSUM=";CHECKSUM
100 IF CHECKSUM
<>475693& THEN PRINT
"DATA ERROR.":END
110 CRACK=249872&
120 PRINT "PLACE SWORD
OF SODAN #1 IN DF0:"
130 PRINT "THIS PROGRAM
SHOULD BE USED DIRECTLY"
140 PRINT "AFTER THE
SYSTEM IS TURNED ON, NO
RESETS"
150 INPUT "PRESS RETURN
TO BOOT GAME + HACKS",
SEVENSIXES$
160 CALL CRACK
170 DATA 6100, 0044,
337C, 0002, 001C, 42A9
180 DATA 002C, 237C,
0000, 0400, 0024, 237C
190 DATA 0003, 0000,
0028, 4EAE, FE38, 33FC
200 DATA D040, 0003,
01D6, 4EF9, 0003, 000C
210 DATA 33FC, 8DAD,
0004, 8ELA, 33FC, 8528
220 DATA 0004, 8E16,
4EF9, 0003, E400, 2C79
230 DATA 0000, 0004,
93C9, 4EAE, FEDA, 45FA
240 DATA 0009C, 2480,
43FA, 0086, 4EAE, FE9E
250 DATA 43FA, 002E,
4280, 4281, 41FA, 0014
260 DATA 4EAE, FE44
43FA, 001E, 45FA, 006A
270 DATA 234A, 000E,
4E75, 7472, 6163, 6B64
280 DATA 6973, 6B2E,
6465, 7669, 6365, 0000
```

***We've also received another Sodan* tip from Mathew Hooton.**

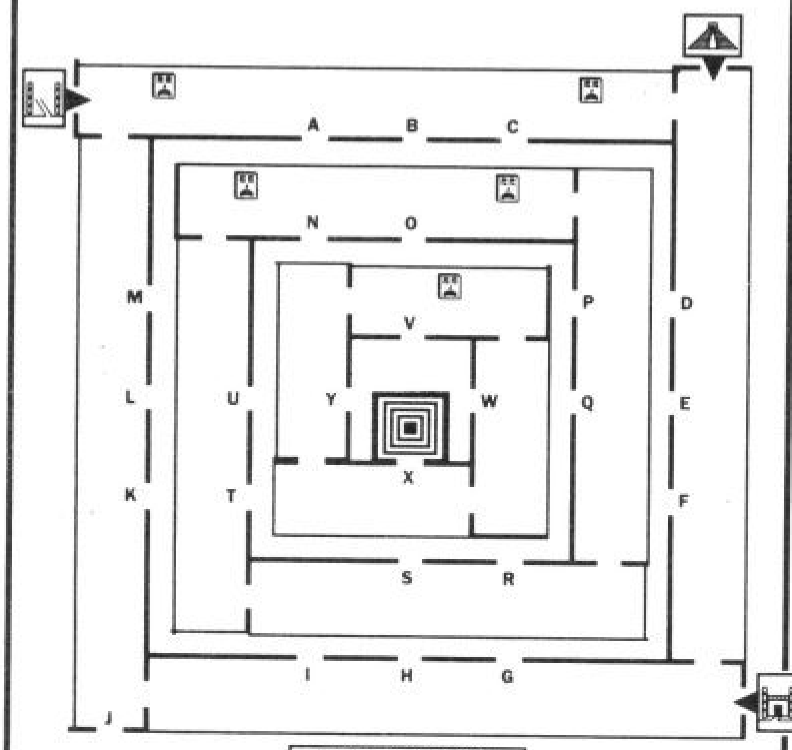
For infinite lives on *Swords of Sodan*

Once loaded select hero, then lose all lives on first screen — now select heroine and you now should have infinite players.

ZAK McKRACKEN

Not only are the aliens likely to turn your teenage son into an olive, but in Lucasfilm's space-age spoof they are likely to turn him stupid as well. 'Fear not,' cries Zak McKraken, the tabloid hack, 'for I will stop Mankind from growing dim!' A tall order, but this set of hints and maps might help.

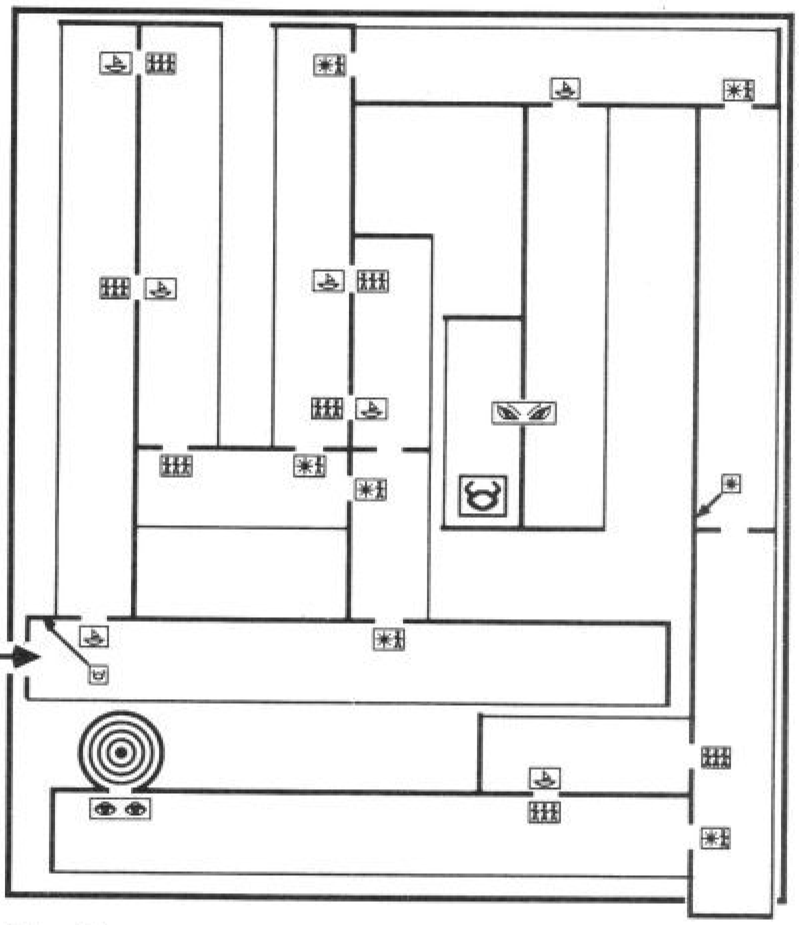
Mayan Maze



TUNNEL CONNECTIONS

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y
G	R	I	U	L	K	A	N	C	V	F	E	Q	H	S	W	M	B	O	Y	D	J	P	▣	T

Sphinx Maze



THE MAYAN MAZE

Annie has given you half of the yellow crystal, but the second half is hidden at the centre of the Mayan temple. Once you have both halves, it will be in your power to teleport around.

Use the tunnel connections to find you way around to the statue which will yield the crystal. Once you've found the statue, draw the design on its markings which you copied from the giant Mayan statue in the Great Chamber of Mars. You will need to use the yellow crayon which you should have picked up from Zak's kitchen cabinet.

And once the two parts of the mighty crystal are in your power, you will need to go to a place of great mystical and ancient power so that they can be fused (NB thinking about Stonehenge might help).

THE SPHINX MAZE

This is the place where you will learn the secrets of an age-old power. You will also discover the symbols which will come in handy when you teleport to the Three Door Room in the Mars Face.

Before you can enter, you must first be in possession of the design which is located in the Map Room inside the Face on Mars. This can be found by going through the maze behind the first of the massive doors in the Great Chamber.

Copy the design onto the odd marking on the leg of the sphinx and the secret door will open. Now that you are inside the maze, walk through each door with a sun symbol above it, and then the one with the kindly eyes.

Your objective is to get to the Secret Chamber, but once you are there you must activate the secret panel to reveal a giant mural. But before you can do this, you will have to press the three nearby buttons in the correct sequence — and as only Annie can read the hieroglyphics, it is she who must work out the order.

Pay particular attention to the markings in the top right-hand corner of the mural. They will come in handy later, so copy them onto the map which you made from your dreams. And if you don't have one, hurry up and scribble one on your phone bill.



Handy read for a tip or two.

THE FACE MAZE

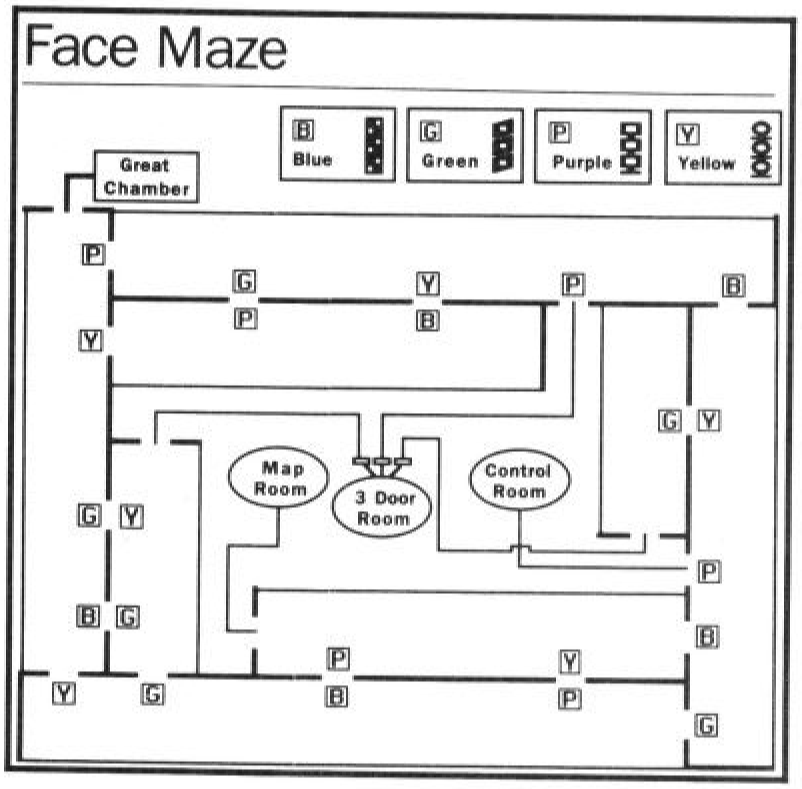
Another example of having to do your groundwork. You will only have the combination to the huge Face Door if you have watched the last part of Shaman's dance in Kinshasa, Zaire. In addition, you will only be

PLAY TO WIN

able to reach the uppermost combination keys if you've borrowed the ladder from the hostel.

You can open the Centre Chamber door without using a crystal key, providing that you have recorded the sound of a sphere when a Chamber Door opens or closes. You can deactivate the force field using an ankh-shaped key; but you can't do anything about the holographic projector — so ignore it.

Make your way to the map room where you will discover the locations of each and every teleport platform on Earth. If you do want to walk around with your pressure helmet off you can do, if Leslie activates the atmospheric control machine.

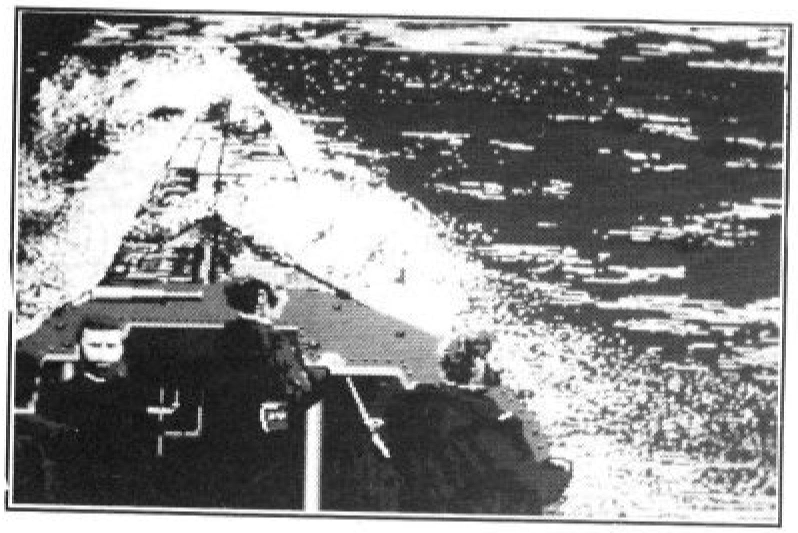


List of Objects

The handy *aide memoire* to halting the cosmic brain drain.

OBJECT	WHERE FOUND	WHERE OR HOW USED
fan club card	13 Avenue	in mailbox — give to The King to befriend him
mailbox	13th Avenenue	mail application, get fan club card
stale bread	13th Aveue	use to reach things, kill squirrel, dig hole, grind into bread crumbs to attract bird
bobby pin sign	14th Avenue	use to reach things, unlock Mars Pyramid Door
drop slot	14th Avenue	insert artifact to meet Annie
fuse box	air lock	under metal plate, replace burnt fuse
flotation seat	airplane	stay afloat while in ocean
lighter	airplane	under flotation seat — light cave fire, light wall torches, use as flashlight
peanuts	airplane	to get past to-headed squirrel
sink	airplane	clog up to create distraction
toilet paper	airplane	clog up airplane sink
oxygen tank	airplane bin	component of Zak's spare suit
newsstand	airports	read for latest headlines
reservations terminal	airports	purchase airplane ticket
ankh	ankh chamber	insert in Projection Room panel to turn off force field
glowing object	Atlantean ruins	part of the Device

Object	Where Found	Where or How used
parachute	biplane	jump out of biplane, protect Zak while falling from Caponian spaceship
cabinet	Caponian secret room	confiscated artifacts and disguise are store here
Lott-O-Dictor	Caponian spaceship	find out tomorrow's winning Lotto number
scroll	eye cafe (left)	Annie reads to fuse yellow crystal
candelabra	eye cave (right)	part of the Device
broom alien	hostel	sweep and sand off solar panels, sweep sand from Mars Pyramid Door
flashlight	hostel	in right locker — to see in Face Maze and mars Pyramid
vinyl tape	hostel	enable recording on Digital Audio Tape
cabinet	jail	open to recover confiscated items
key ring	Katmandu jail	unlock jail cell
flag pole	Katmandu street	lightening rod for fusing yellow crystal
hay	Katmandu street	set on fire to distract policeman
white crystal	Mars crystal chamber	part of the Device
sand pile	Mars pyramid door	remove to reveal keyhole
monolith	Martian desert	insert CashCard to purchase tram token
tokens	Martian desert	from monolith — unscrew airlock panel, fare from tram
whiskey	Mia airport	Annie gives to Stonehenge sentry to get by him
golf club	pawn shop	give to Shaman so he'll show you secret dance
guitar	pawn shop	give to The King to befriend him
gold key	projection room	open small box in Mars Crystal Chamber
panel	projection room	use with ankh to turn off force field
blue crystal chamber	mindlink with animals, part of the Device	
sensor	Rainier crystal chamber	senses infrared light
tree branch	Rainier foothill	digging tool, reaching tool, fuel for fire
book	SFO airport	give to tramp to get whiskey, give to ashram guard to gain entrance
boom box	Shuttle bug	record opening/closing of chamber door, play back to open centre chamber door
fuse	Shuttle bug	in glove compartment — repair Hostel air lock
Leslie's CashCard	Shuttle Bug	in glove compartment — Leslie uses it for expenses
Melissa's CashCard	Shuttle Bug	in glove compartment — Melissa uses if for expenses
oxygen valve	Shuttle Bug	use to fill coeds' helmets, Zak's oxygen tank
Annie's Cashcard	Society	under blotter — Annie uses it for expenses
crystal shard 1	Society	fuse with other shard to create yellow teleport crystal
yellow crystal	Stonehenge	use to teleport, part of the Device
application	The Phone Company	fill out and mail to get fan club card
pay phone	The Phone Company	read for phone number, call to distract representative
duct tape	tool kit	create airtight between fish bowl helmet and wet suit
monkey wrench	tool kit	remove pipe beneath Zak's kitchen sink to get bread crumbs
wire cutters	tool kit	remove bobby pin sign, cut hole in Stonehenge fence
bedroom lamp	Zak's bedroom	home for Sushi
fish bowl	Zak's bedroom	can be used as space helmet
loose boards	Zak's bedroom	entrance to Caponian Secret Room
telephone	Zak's bedroom	distract representative
torn wallpaper	Zak's bedroom	can draw map on it
Zak's CashCard	Zak's bedroom	Zak uses it for expenses
kazoo	Zak's desk drawer	use to wake bus driver, call dolphin



20,000 LEAGUES UNDER THE SEA

When Steve James was asked to handle the Play to Win Section he knew there was something fishy going on. Donning a frogman's outfit, here he takes a dip into the murky depths of Coktel Vision's underwater opus. 'I'm coming up for air,' yells Steve as he surfaces with some hints and tips.

THE GREAT ESCAPE

You may be tempted to escape from the clutches of Captain Nemo once you've reached the Solomon Islands in the Pacific — but don't. You will not have amassed enough clues to crack the game and, more important, you'll be too far away to return to your own country. Only attempt to break away once you have all eight clues and seven entries from the itinerary after you've discovered the wreck for the *Castle of Renault*.

EIGHT SOURCES OF INFORMATION

ELECTRICITY

Find the useful clue concerning the Nautilus's source of power. Look out for this right at the beginning of the game, when you've entered the operating room to turn on the panel light.

THE PEROUSE

On the island of Solomon you will find a small box upon which are engraved the letters 'L.P.' (you'll find the box near the cross in the grass).

Take your find on board and go to the reading room. Here you will find Nemo. Armed with your new-found evidence, and with a clue from the book shelf, you should be able to weed out from your captor the story of *The Perouse.*

HIGH SPEED

You can discover the top rate of knots by looking at the speed dial in the saloon.

THE ARABIAN TUNNEL

This is strictly a case of bluff. Nemo will only yield the tunnel's dark secrets if you can show him that you already know of its location. By using the map and the itinerary, you should be able to plot the site of the tunnel taking speed, direction and date into account. Be sure to place a counter near the map point which approximates the present-day-location of the Suez Canal.

THE RED SEA

Once you've found out about the 'Arabian tunnel', Nemo will tell you about the origin of the name 'Red Sea'. Go to the reading room and search for further clues.

CLUES ABOUT THE *ATLANTIC*

You'll get it later on in the game. Go to the reading room and search for the right book.

THE CASTLE OF RENAULT

Later on in the adventure, when the Nautilus is stopped at a depth of 70 metres, you can discover a strange wreck if you open the side scuttle of the saloon. It's the *Castle of Renault*, wrecked on the bottom of Vigo Bay.

THE OCTOPUS

This eight-limbed denizen of the deep will give you handy information in your bid to break free. You will hear a fear-inspiring racket from outside. Open the side scuttle and there it will be. Note the dimensions of the beastie.

THE ITINERARY WILL HELP

- Right from the beginning you know the *Abraham Lincoln* and the *Nautilus* meet at a few miles off the island of Queen Charlotte.
- After Aronnax's first manoeuvre, Nemo tells him about your position. You're at the border of the Crespo forest (the island of Crespo is a Pacific sunk island).
- Coming back from his walk on the island (as long as Arronax has found the small box), Nemo will tell him the name from where the box originated. It's from one of the Saloman islands.
- Later on, when the Nautilus is put on the seabed, you can discover a wreck.
- Arronax can use the speed of the Nautilus, its direction and time. This will help to point your location allowing you to deduct the course through the Arabian Tunnel (the direction is west-north-west, and then north).
- Finally, when Arronax discovers the wreck of the *Castle of Renault*, Nemo lets you know you are in Yigo Bay.

One final hint. Don't try the patience of the Cap'n. Here are three things which are guaranteed to get right on his wick: if you manoeuvre without his authorisation; if you're too darned nosey; or if you get on his nerves messing around on the organ (!!).



F-16

All set to smash through the sound and the sales barrier, Spectrum Holobyte's *F-16 Falcon* makes a quantum leap forward in the world of fighter simulations. Mirrorsoft's Thomas 'call me Blue Max' Watson swopped his flying cap for a thinking one when he landed in our office with these comprehensive hints

MISSION IMPOSSIBLE

Remember, you're not going to trip the light fantastic. It's not a party being an expert fighter jock. So unless you want to end up looking like the after effects of a pie fight in the officers' mess, keep your wits about you, don't load up too heavy and be sure to choose your flight path sensibly. The following missions are tough — but with the hints below, plenty of practice, and by familiarising yourself with the flight manual, you could soon be a Flight Colonel.

MILK RUN

Use this as a training mission. The objective of the Milk Run is to destroy one or more of the buildings located five miles east of your home base. The targets lie in a path which run from south to north. So make sure that you fly due north.

BLACK BANDIT

Are you man enough to dog fight with the best they have to offer? The Black Bandit and his cohorts have been wreaking havoc in the air. Take out one of the opposition to succeed at this level. The important thing to remember is to get as much altitude as quickly as possible. Getting above the MiG gives you a much better chance of shooting it down.

RATTLESNAKE ROUND-UP

Strategic Air Command have ordered you to resume night time bombing. Load up with a jamming pod, four Mavericks and two fuel tanks. Take off, get above eighty-thousand feet and fly toward the SAM sites. Remember to activate your jamming device.

Once you are above the sites, jettison your fuel pods and dive to under five hundred feet. Now you can go low against the SAMs with your Mavericks. You will take out a number on your first run — but turn around to finish off the rest with your cannons. Return low.

DOUBLE TROUBLE

The enemy's out for revenge — and you're their target. Load up with as many AIM-9Ls and AIM-9Js as possible and get three fuel pods. Once again, the aim is to get as high as possible, but as soon as you've made contact jettison your fuel.

The golden rule of air-to-air combat is: never get sandwiched between enemy fighters. As soon as you feel this could happen, break away and put your opponents in front.



Coming in low on a SAM launcher.

PLAY TO WIN

FALCON

DRAGON'S TAIL

Destroy the enemy's supply route by knocking out the southside bridge. Your best bet here is to take a crow's flight approach.

Fly fairly low and take Low Drag bombs for the bridge, plus Maverick missiles for the SAM sites.

DRAGON'S JAW

This is a crucial mission. Arm your planes with Low Drag bombs and take plenty of extra fuel — you'll need it when you get into heavy and prolonged air-to-air engagement.

HORNET'S NEST

Blitzing its main airport can cripple an enemy. Its location is in the far corner of the map and it is heavily defended by SAMs (although slightly less so to the south west — so fly in from that direction).

BEAR'S DEN

Strike at the heart of enemy intelligence by destroying its communications centre. Fly north west toward the target, with the river fractionally to your west.

VENUS FLY TRAP

Soften them up before the big strike — by blowing away their SAM installations. Keep yourself between two and three thousand feet and fire with Maverick missiles. Then mop up the remnants by strafeing as you fly past.

STRIKE PALACE

Deliver a body blow to enemy morale by taking out their general HQ. Be warned: this is one hell of a mission. SAM installations and mountainous terrain make an easterly approach a treacherous one. Come in from the west but be prepared for MiGs. And, if you cannot knock out two buildings in one fly past, watch out as the sky will be swarming.

DOUBLE DRAGON

Your mission is to destroy both suspension and cantilever bridges; but be sure that you do not miss the latter. You won't have enough ammo for a second go.

GRAND SLAM

Danger! The enemy are planning a full scale raid — and your job is to stop them. Take out four MiGs to win this decisive battle, and bear in mind that this mission is a much tougher version of BLACK BANDIT. The same basic rules apply, however: get above your enemy.



Where'd he come from?

THINGS TO REMEMBER

● Before you take off spend a little time getting used to the outside views, setting the zoom of the view you wish to use and then fire up the Pratt & Whitney turbines at about 50% revs. Remember to RELEASE THE WHEEL BRAKES. If you don't your landing will be made suicidal by a defective Nose Wheel Steering System.

● Once you take off, maintain the climb to the height that you require and then level off. Don't try doing this by pointing the nose of the F-16 down; you'll get a negative G pull and your eyes will fill with blood (redout!). Instead just roll the plane over on its wing and let it fall to level flight. Then correct your heading and off you go.

● Once you know you have company, don't panic. Nothing nicer for a lock-on than a hot tail. So turn to right or left and get yourself ready for what follows.

● You cannot just turn your plane towards the MiG's and fire. You've got to get on their tail while they are trying to get on yours. Those High G Yo Yo's may seem like fancy Top Gun stuff but you need to know the techniques — otherwise you'll just follow each other all day in a circle.

● So, you've selected the MiG to go after and you're getting closer to his tail; you're HUD is indicating lock-on and your finger hovers over the trigger. Suddenly you hear the threat indicator warning signal. The second MiG has dummied you and you are about to pay. So with flares and chaff spitting from the rear of your F-16 you try to lose the lock of the missile. The lesson is pay attention to each MiG — they fight in formation.

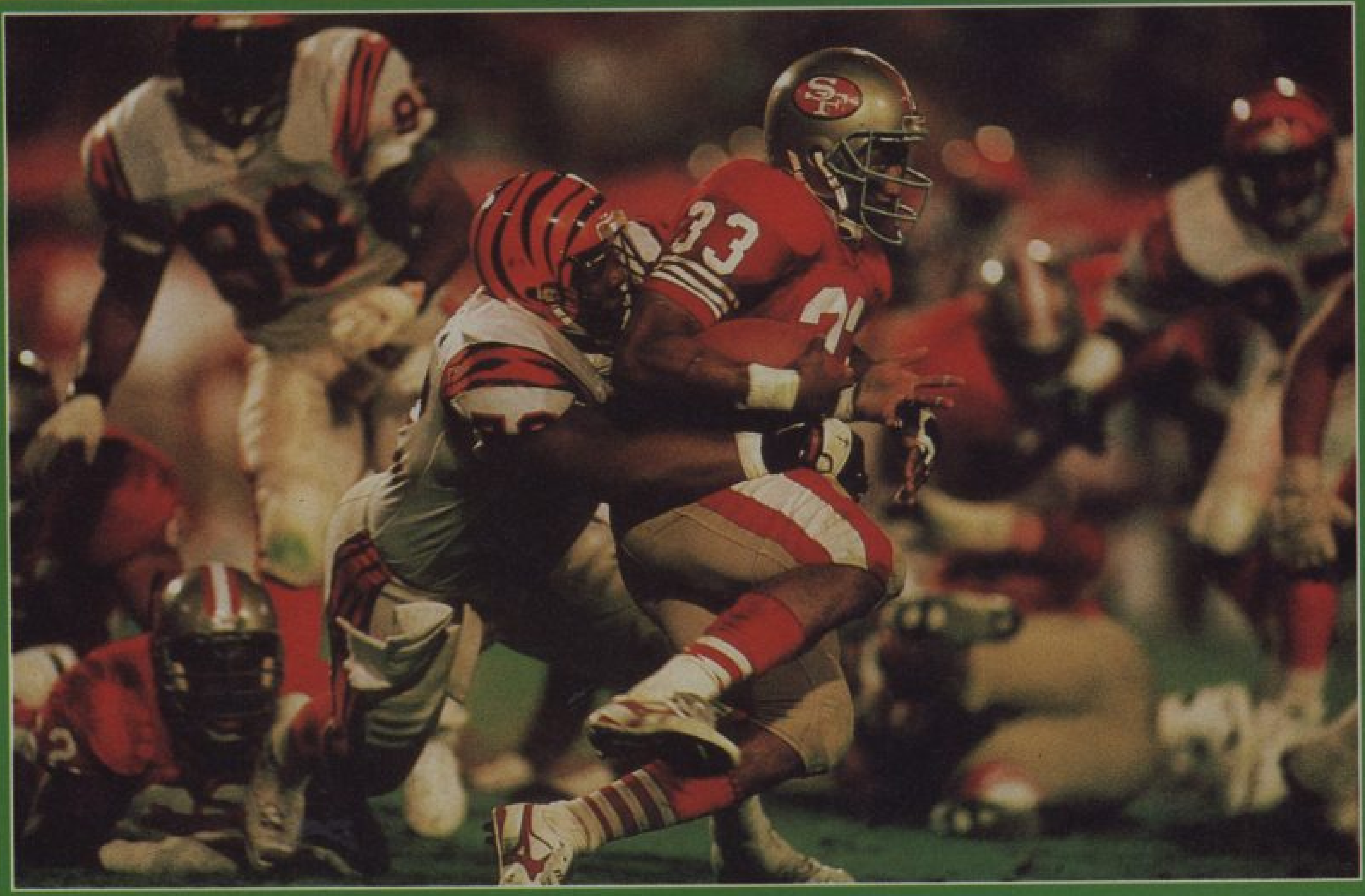
● One of the major problems in dogfights is your speed: too fast and you can't turn quickly enough, too slow and you stall (at 100 knots). Watch out for CAT3 configuration (when you are carrying 2000lb bombs or extra fuel). This means that you can't fly the plane upside-down, try it and you fall out of the sky!

● There are a number of different SAM's in *Falcon*; but they are all very lethal. Your only chance, should one have a lock-on, is to dive as fast as you can while releasing as much chaff as possible. When Bitching Betty screams at you to pull up — wait! When get as near the ground as you can, pull up and pray.

● Follow your HUD onto the target and fire only once your HUD indicates that it is correct to do so.

● Any erratic movements will leave you in a difficult situation. Most players find high settings right for air-to-air and low settings right for air-to-ground and landing.

● Landing is the most difficult part. Your Internal Landing System will keep you on the right approach path, but it is up to you to keep your speed right. There is nothing worse than stalling at 200 feet as you lower your gear and the drag drops your speed below 100 knots — or coming in at speed and doing no more than driving your nose into the ground. And there is only one way to get it right. Practice, practice, and yet more practice. So off you go . . .



It used to be a 'minority' game. But than there was Channel 4, the 49ers' last minute victory in the Super Bowl, and now there's Cinemaware's game. 'It's yankee, doodle, dandy' pipes top coach, Ciaran Brennan as he delivers his top tips on gameplay.

TV SPORTS

PRE-SEASON PREPARATION

It's tempting to leap straight in and immediately customise your own team — but don't! This invariably leads to an unbalanced line-up, with strong players underused and weaker players causing chaos.

A better strategy is to experiment with the existing teams and choose one of them as your 'home' side (there are 28 in all, so you should find at least one that suits you). Before beginning a league with your chosen side, take part in a number of exhibition matches and tweak your weaker players if necessary.

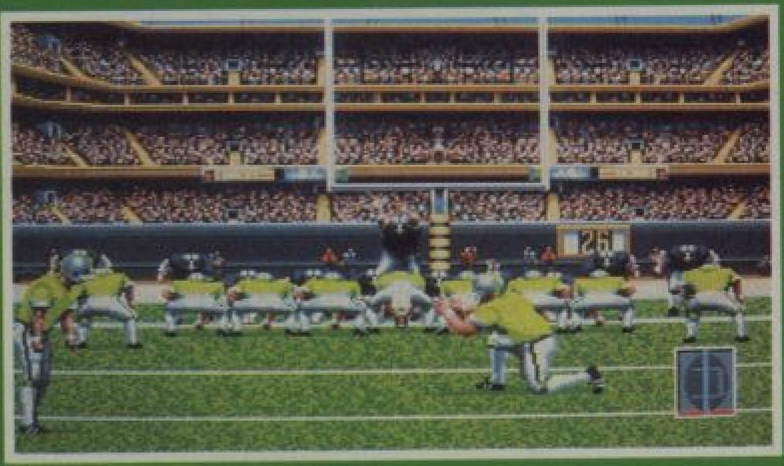
THE BIG GAME

OFFENCE

It's vital to vary your moves from play to play, as the opposition is quick to pick up on a team's favourite move and take action against it. This is expecially true when competing against the computer; so it's a good idea to completely change your style of play for the final quarter (eg if you've been attempting a lot of rushing plays, try switching to passes instead).

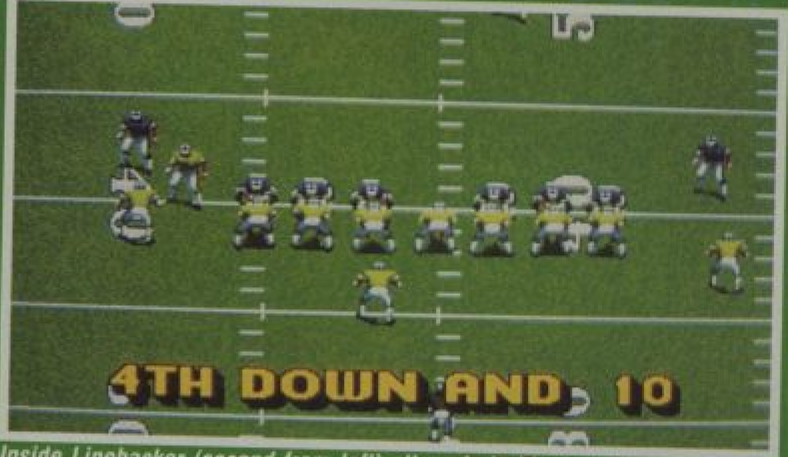
It's also important to vary which play you try on each down. For instance, the computer will quickly cotton on if you always attempt to pass on a third play.

The practice mode only allows offensive moves to be worked out, so use this to its best advantage. Try out all of the possible combinations of every set-up, and attempt to find at least one special move that works every time. This isn't as difficult as it seems. My own favourite involves sending both the Wide Receivers and the Fullbacks racing up the left-hand touchline, rolling the Quarterback to the left



Jump to block a field goal. It may work — on occasions.

PLAY TO WIN



Inside Linebacker (second from left) attempts to block punt.

and delaying the pass until just before the Defensive End breaks through for a sack. If used sparingly, a move like this can get your team out of a great deal of trouble.

Fourth down plays are very risky, and should only be attempted deep in the opposition's territory. If you should attempt to make up a final couple of yards on the fourth down, use a standard play instead of the fake punt, as the latter sends the ball back a further 10 yards or so before you start to move it forward.

Field goals should only really be attempted within the 30 yard line, as a missed attempt turns the ball over to the opposition on the current line of play. If a drive ends just outside the 30 yard line, try a short punt to either touchline (punting the ball into the end-zone brings play back to the 20 yard line). A clever punt can force the opposition back inside the 10 yard line and keep the momentum with your team.

DEFENCE

Find out if there's a certain play which your opponent always uses in any given situation.

If you're unsure as to the opposition's plans, try not to put all your eggs in one basket. For instance it's possible to call a pass defence, but change two of the Linebackers' orders to 'blitz' and thus hedge your bets.

Remember that you only have to stop the opposition making 10 yards, so don't worry too much about losing a couple of yards here and there — just stop the ball crossing the line at all costs. If you do drive the other team back a couple of yards on the first or second down, he's almost certain to attempt a longish pass to make up the yards. Knowing this should allow you to set your defence accordingly.

There's not a lot that you can do about long passes, but your safeties (the last line of defence) should be able to knock these down in the majority of cases. Shorter passes should be taken care of by controlling one of the Inside Linebackers (either left or right, depending on your inclination).

When you've all but stopped an opposition drive and your opposition has elected to punt, bring your Left Inside Linebacker out to the edge of the line of scrimmage and use him to attempt to knock down the punt. This rarely works, but it's even rarer that it does you any damage, so it's well worth the effort. Remember that one good knock-down in this situation can swing the game.

There's not a lot that can be done when the opposition attempts a field goal. However, if it's from a good distance out (around the 30 yard mark) it is occasionally possible to knock the ball down by making your defender jump at exactly the right moment. Timing is critical here and once again there's no replacement for plenty of practice.

THINGS TO REMEMBER

- Always study the statistics both before a game and at half-time. These can deliver vital clues as to the opposition's favourite mode of play (to a lesser degree it can also provide confirmation of what you're doing correctly and incorrectly).
- Use the three time-outs wisely, as they can be vital for stopping the clock when time is ticking away at the end of a quarter (should you need to pause the game for any external reason, attempt a field goal and ignore the change disk prompt). In a tight spot, rushing the ball into touch is another effective method of preserving the time.
- When on an offensive drive, be prepared to modify your play if the defence hasn't arranged itself quite the way you'd like it. If, for example, you've decided to make a long pass from the shotgun but the defence is arranged to intercept a pass, try a rushing play instead — either using the Quarterback himself or handing the ball to one of the other Running Backs.
- Make sure that the play you've chosen suits your current needs; it's no good trying a rush through the line if you need to gain 15 yards. And what's the point of risking an interception by making a long pass if you only need to collect a single yard for a first down?
- When choosing to kick or receive at the beginning of a game, it's probably best to choose the former for at least two reasons: firstly it puts you in the opposition's half right from the start, and with a few strong defensive manoeuvres this can quickly be turned to your advantage; and secondly it's disheartening to be in possession of the ball at the end of the first half, only to have to hand it over for the beginning of the second.
- Should you find yourself in the lead during the final quarter, let the clock run down by keeping the ball in play and taking your time when chosing plays. Rushing plays also eat up remaining seconds more effectively than passes.

FOOTBALL

ATARI
1 x £1

As a man whose knowledge of the internal combustion engine is almost entirely theoretical, *Hard Drivin'* was a birrova shock to the old system. For years, you see, I've managed to beat the pants off many a mate on various driving games quite successfully, and frankly I was beginning to think that there really wasn't very much to this driving lark at all. Alas, this newie from Atari soon put me straight.

Boasting, rather luridly I thought that "you can't get closer to the thrill of real racing without a fireproof suit", *Hard Drivin'* soon justified its crowing that it was the first driving *sim* to appear in the arcades. The difference between it and, say, *Out Run*, is roughly equivalent to that which separates Taito's *Top Landing* from Sega's *Afterburner*: one does its best to recreate an actual real-life experience, the other just tries to entertain you any way it can.

Now whether you prefer real-life experiences or entertainment is, I guess, the key criterion which separates sim exclusivists from yer average gamer, but even someone whose loathes sims normally should be able to appreciate the work that's gone into this coin-op.

You shove in your quid, then choose between automatic or gear shift. Adjust your seat to your comfort, turn the ignition key to start, and you're off. As with most driving/racing games, the object is to complete a lap within a time limit, but in *Hard Drivin'* if you don't play fairly close attention to the speed



Stick to the right — this is continental driving.



Ohmigosh! That's a steep hill!

HARD

Arcade Star

GRAPHICS:	7
SOUND:	6
TOUGHNESS:	8
ENDURANCE:	8
CONVERTABILITY:	7
OVERALL:	8



Choose between the speed track or the stunt track.



The *Hard Drivin'* road map.

limits and other roadside directions, no amount of bravado or derring-do will save you.

At various stages you'll be asked to choose between a speed lap or a stunt course, each of which mean exactly what you'd expect. The stunt lap puts you against loop-the-loops, banks and chasms, whereas the speed lap simply puts you on the highway, winding along much as any other driving game.

The major difference between this and any other driving game, however, is that the car responds to your actions almost exactly as the real thing would. The steering wheel fights against you if you try an over-ambitious turn and it does take time to speed up and slow down, so beware.

It does take quite some time to get used to the notion that going too slow can do as much damage as going too fast (particularly on, say, the loop-the-loop), and that a much more careful approach has to be adopted than simply foot-to-the-floorboards.

And, as if all this wasn't enough, there are actually plenty of other vehicles about to get in the way too!

The graphics, appropriately, are *Carrier Command*-style 3–D rather than the standard glorious technicolour, and very well they work too. The sounds aren't bad either, though perhaps a little more could have been put in there.

Hard Drivin' is exactly what its name suggests — difficult. You won't master this quickly, and if you aren't used to driving a car it's going to be very tough for you indeed. But Atari can be proud of themselves for producing a coin-op which really does put you in the driving seat, and that is undeniably a major first.

Nick Kelly

DRIVIN'

CU COMPO RESULTS

NEW YOIK. NEW YOIK (SO GOOD THEY NAMED IT TWICE) COMPO

Heck, you know something? I am very disappointed in you little sprogs and sproglettes (yes Mr J P Ellis from Yarmouth we've got your number), out of the million squillion or so entries only four were right. In fact I'm so angry I'm going to say that the biggest building in New York is the World Trade Centre, and that Yorkville is not part of New York (it's in Boston or somewhere like that), and I'm so bloody angry I am also going to add that Ed Koch is Mayor, and that the Statue of Liberty came from Paris to add that Neil Forsyth from Oldham who has just won a Dragon Ninja machine, and Steve Smith from Derby (again?) has found himself as a runner up along with Phillip Rolfe, Kings Lynn; James Lours, Notts:

Told you that'd get them Mike.

AFTERBURNER WITH NUTS AND SARSPARILLA COMPO

We said you could win a sattelite dish worth seven hundred smackeroonies (none of your cheap Amstrad crap here), you said goodie goodie and sent in loads of answers, telling us that the Euro sattelite is called Arianne and not Harry Anne, and telling us that Sputnik was the first man made spiked ball to be put into orbit. Resident avionics expert Tom Glenister confirmed the three shillouettes were (take it away Glenni) a Harrier GR5/AV8B, an F4E Phantom and a Tupolov TU 95D "Bear". Two other members of the Grummon Cat family could have been Hellcat, Wildcat, Bearcat and maybe one or two more. And finally the Russian shuttles' name is Snowstorm (or Buran if you're Russian). Topsy wopsy prize goes to . . . Nathan Barrett from Aberdeenshire with the magazine motto "Love us, buy us now".

And now for the dog-eared rag-tag fugitive fleet of runners up:— John Paul Ahern, Cork: MR S C Griffiths, Northumberland; Colin Brown, Perth; Mr M Ryan, Kings Lynn; Ron Smith, East Sussex; John Blackhurst, Avon; Matthew Clothie, Essex; D Chung, Ipswich; Brian Graham, Ayr; Neil Roche, Hornsey; James Scanlon, London; B Chung, Leicester; Adam Lacey, Bucks; Mr R D Whittingham, Bucks; Dominic Butcher, Morwich; Richard Walker, Dudley.

LEATHER COMPO

We said we'd give you Mike's leather jacket, well one like it anyway. So Carla Mills from Wood Green here's your leather jacket. The answer by the way is that most high street jackets are made from sheep skin, and not sheet skin as our typesetters put it.

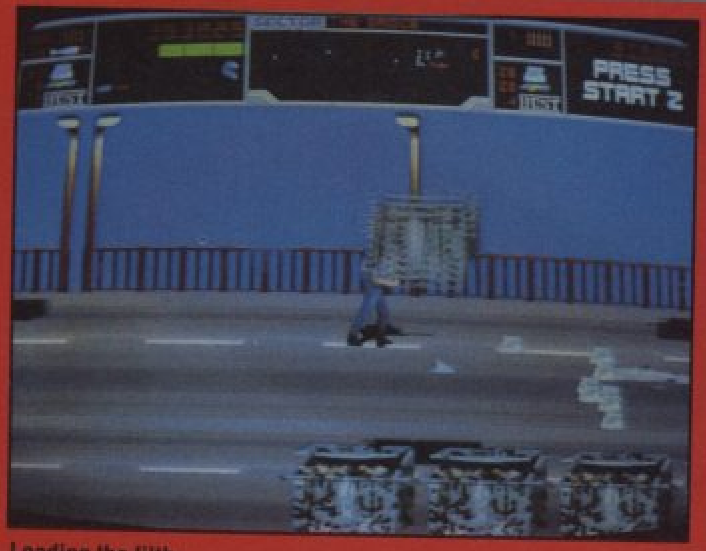
Go on tell us we're too kind, and don't we just know it, ten copies of *Super Hang-On* go to Steve Smith, Derbyshire; Paul Johnstone, Lancs; Trev Meredith, Bucks; Ostin Elkins, Putney; P Walls, Hartlepool; K P Phillips, Norfolk; Giouind H Kewalramani, Gibraltar; T Potter, Hartlepool; Ian Douson, Cleveland; Jeremiah Rapuse, Hollyhead.



Simon Watson, winner of the Spitting Image compo, gets to put his hand up a corgi's bum. Bet you wish you'd entered now . . .

WILLIAMS
3 x 10p

NARC



Loading the filth.

There can be no doubt that the minds which came up with *Naro* were seriously warped. While the cabinet screams the sensible message 'just say no to drugs', it doesn't take long for you to find out that what the real message is: 'blow away the pushers'.

You, and the inevitable optional mate, play the part of members of a no-nonsense law enforcement team dedicated to ridding our streets of the scummy individuals who make a living from selling narcotics. Although you do get extra points for catching the villains, both the pace and the tone of the game lead you to the inevitable conclusion that the only good pusher is a dead one.

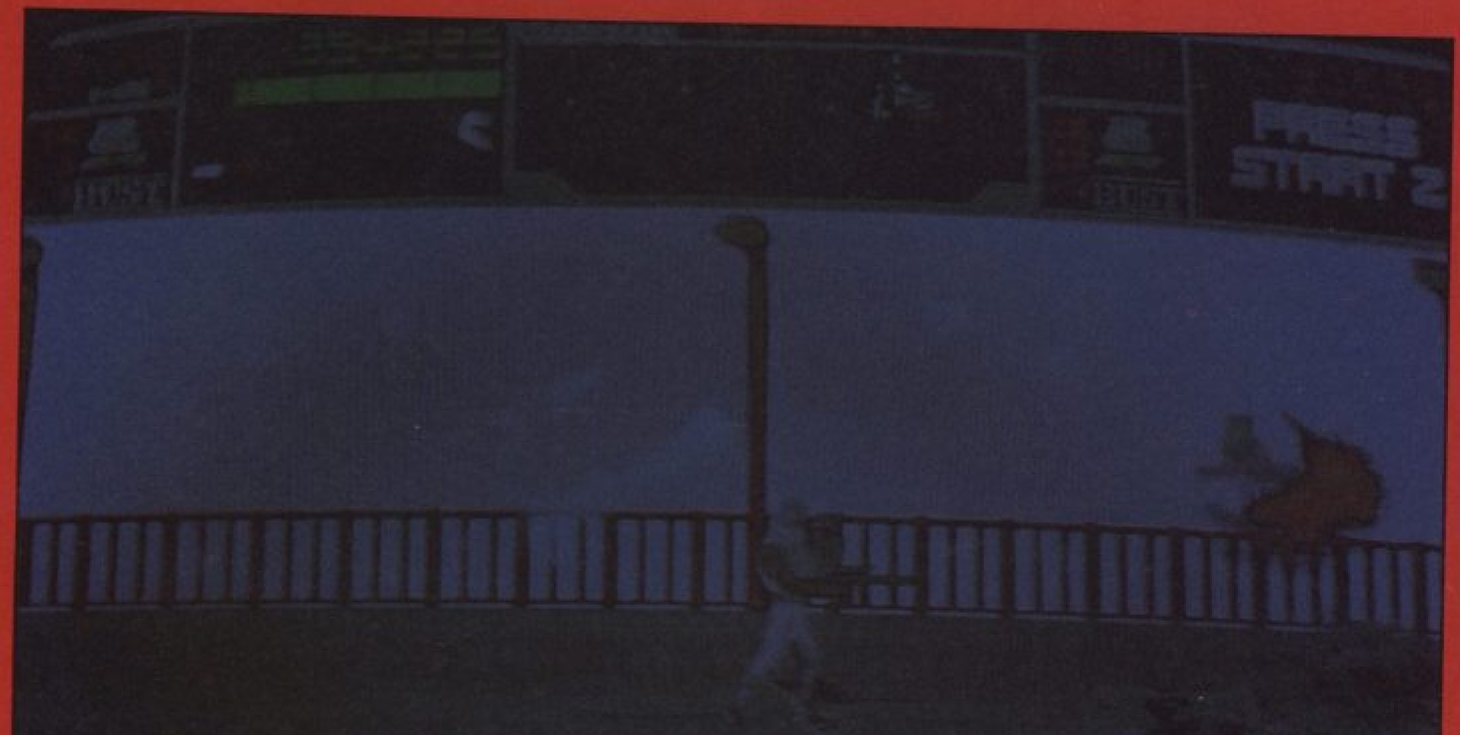
The background scenes — seedy city streets — and indeed the graphics in general are, it must be said, of a high standard. Your first enemy — or rather, class of enemy (each level swarms with identikit villains) — is the shady looking old-man-in-the-dirty-mac. The street are literally crawling with these suspicious individuals, slouching along with their hands thrust deep into their pockets. As soon as they catch sight of you, they throw open those macs to reveal (*Ooo-er — Ed*) shooters and start taking pots at you. You've got limited vitality so you'd better be reasonably nifty on your crouch/jump controls.

The termination of baddies, incidentally, is well-gory, involving, at the very least spurts of blood, and, when you start using rockets, charred, dismembered limbs raining down from the skies. Yeuckkkk! And if you think that's tasteless, wait until you get set upon by the vicious hounds a bit further in. (One false move and you're floored as they rip your entrails out.

There are plenty of different scenes as you continue through the game, including an interminably long one on a bridge where you get to jump in and out of sports cars and are faced by helicopters as well as the standard ground-bound foes. And 'though *Narc* isn't really that tough to master, there are endless little touches which keep you amused.

I'd be lying if I didn't admit to a certain ghoulish regard for the fertile, if sicko, imaginations of the people responsible for this game. But my overall feeling is that *Narc*'s flippant and light-hearted treatment of drugs, extreme gratuitous violence and vigilantism is distrubing, shocking even, when you realise just how real and close each of these evils is to us all today.

Nick Kelly



Shot to pieces.

GRAPHICS:	7
SOUND:	5
TOUGHNESS:	5
ENDURANCE:	6
CONVERTABILITY:	4
TASTE:	0
OVERALL:	3





Tough, decisive action.

CYBERBALL

ATARI
5 x 10p

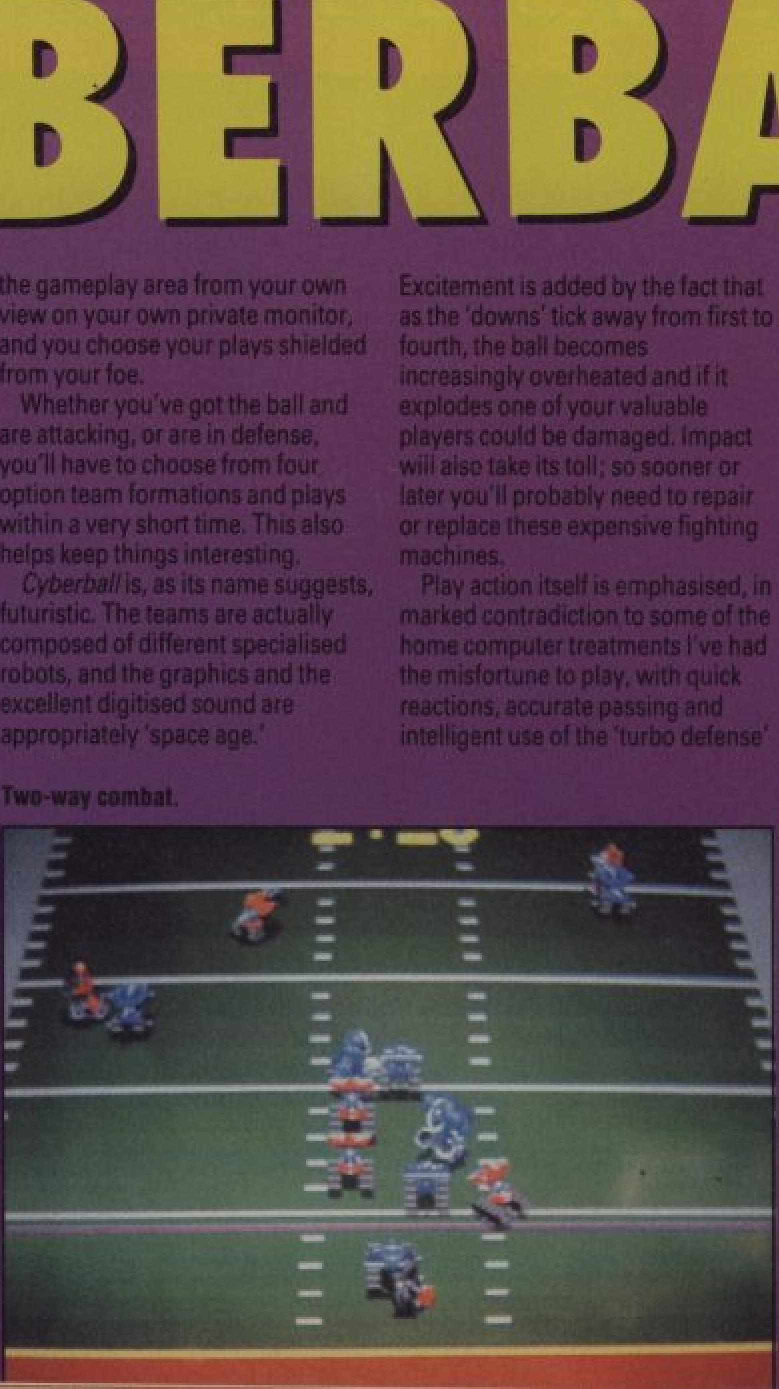
American football with its emphasis on tactics and highly detailed 'play', always seems a dull candidate for an arcade game. But Atari, to their great credit, have managed to turn this sow's ear into something not far off a silk purse.

The first thing to note about *Cyberball* is that it very cleverly offers you the option of taking on a real live opponent rather than the machine itself. As comparatievely few people in Britain understand even the most basic of American football's many tactical plays, the 'challenge' enables you to learn-as-you-play against an equally ignorant opponent rather than being trounced by the all-knowing ghost in the machine. The cabinet actually allows up to four people to play simultaneously, two-on-two. Assuming you're playing against a human opponent, you'll each see the gameplay area from your own view on your own private monitor, and you choose your plays shielded from your foe.

Whether you've got the ball and are attacking, or are in defense, you'll have to choose from four option team formations and plays within a very short time. This also helps keep things interesting.

Cyberball is, as its name suggests, futuristic. The teams are actually composed of different specialised robots, and the graphics and the excellent digitised sound are appropriately 'space age.'

Two-way combat.



Excitement is added by the fact that as the 'downs' tick away from first to fourth, the ball becomes increasingly overheated and if it explodes one of your valuable players could be damaged. Impact will also take its toll; so sooner or later you'll probably need to repair or replace these expensive fighting machines.

Play action itself is emphasised, in marked contradiction to some of the home computer treatments I've had the misfortune to play, with quick reactions, accurate passing and intelligent use of the 'turbo defense' button (this allows you an extra burst of speed to chase down a goal-line-bound opponent) all featuring.

As time goes on you really do start to learn the effects of various play positions and actions, and though you never would have believed it, terms like 'downtown' and 'standard 3-4' come to mean something to you. But even if you've never had any interest in playing or understanding America's beefy national sport, *Cyberball's* play-your-mates competitions, speedy choice-making and futuristic quirkiness should hold your attention. And the dancing cybercheerleader show at half time beats the hell out of Billy Joel.

Nick Kelly

GRAPHICS:	7
SOUND:	8
TOUGHNESS:	7
ENDURANCE:	8
CONVERTABILITY:	6
OVERALL:	7

ARCADES



APACHE 3
TATSUMI
3 x 10p

It's a bit late in the day for chopper games, but at least *Apache 3* is playable — more so even than *Thunderbalde*. You don't get a little heliseat with hydraulics, but you do get a large screen and a machine which flies realistically. Some of the levels bear a resemblance to Tasumi's *Gray Out*, an *Afterburner* clone which was never released in Europe. There's also some good end of level blasting in the form of tanks and an enormous oil refinery which really goes up with a bang. Recommended for heli fans.



IKARI III
SNK
3 x 10p

To be fair, *Ikari III* sub-titled 'The Rescue', isn't just an unimaginative rehash of the same old formula. This time our commando hero starts out his task unarmed and up to his chest in water. With considerable enhancements graphically, this one-man (or two-man, optionally) army and his myriad foes are all pretty beefy. And with fairly spectacular high-kicking/throwing controls, it almost seems a shame when he finally picks up a fallen M–15 and continues his mission armed. The characteristic *Ikari* controls, which allow eight-reaction firing controls and movement controls to be operated simultaneously using a special 'knobbly' joystick are featured.



SPLATTERHOUSE
NAMCO
2 x 10p

Not for the faint of heart or weak of stomach, this newie from Namco is a mundane enough horizontally scrolling beat 'em made bearable by some spectacularly gory hackabilia. Basically you've got to fight your way through a cavern of decaying beasties and ghouls, using your bare hands or any other vicious devices you manage to lay your hands on en route. Each nasty you dispose of collapses into a pool of green slime and bones. Even the wretched onlooking prisoners chained to the background walls seems unable to prevent themselves from liquidising in your presence. Take away the gore, however, and the basic game is really rather humdrum, unvarying and generally naff. Watch over somebody else's shoulder at least once.



TETRIS
ATARI
2 x 10p

An unusual one, this, in that home computer gamers will already be familiar with *Tetris* — it was released last year by Mirrorsoft. It's also unusual in that it hails from the keyboard of a Russian programmer. The basic concept is both simple and ingenious: you've got a joystick controlling left-right movement and a button which causes rotation, and armed with these two weapons you've got to try to fit a succession of different angular shapes falling gently from the top of the screen into a grid to form a pattern which leaves no blank spaces. Each time a horizontal line is filled in it disappears. If the screen fills up to the top you lose.

I've always been fond of combining business with pleasure, so interviewing Tim Simenon at the ATEI show was right up my street; a bit of a chat and a few games of *Narc* on freeplay. What could be nicer?

Just eighteen months ago Tim was studying recording technology down in Brixton and working occasionally as a DJ at the Wag Club. Since then he has produced no less than four top five singles — if you include Neneh Cherry's excellent 'Buffalo Stance' — and an album, 'Into The Dragon'.

"I'm working on the follow up to 'Into the Dragon' at the moment. The idea for this will be music for superheroes, as in *Watchman*, which I'm really into. It'll be as futuristic sounding as I can make it and I'll be using things like sounds from arcade machines, probably sampling them direct."

Bomb The Bass's connection with Alan Moore's graphic novel began when he used the *Watchman* logo — the now infamous smiley face with a splash of blood across its eye on the cover of his first single, 'Beat Dis'. Alan Moore was by all accounts quite flattered by this 'borrowing' and they plan to combine projects in some way in the near future. Originally 'Beat Dis' was promoted as being an obscure American import, a hype which left some over zealous DJs with egg on their faces. They discovered what they thought was an ultra-rare bootleg, was in fact recorded by a twenty-year old from South London. But the idea worked and 'Beat Dis' entered the charts at No. 5, the highest new entry ever for an unknown artist.

Inside the exhibition centre at Olympia, around us on every side, the latest machines were cranked up to full volume. The effect is similar to that produced by sticking your head inside one of Concorde's engines as it taxis for take off. Perhaps this wasn't going to be the greatest location for an interview after all. I'm began to feel distinctly queasy, or maybe that was the effects of the disgusting sausage roll I'd just eaten. Tim wasn't feeling particularly sharp either, having spent all night at work in the studio. His record company boss, Martin Heath,



Tim Simenon and Martin Heath prepare for some blasting.

GOING LIKE A BOMB

CU caught up with Bomb the Bass's Tim Simenon and his record company boss, Martin Heath, on their lightning tour of the recent ATEI show. They may like a megamix or two, but the two men claim they like war games and coin-ops too. 'So why don't you sample this?' cries our man-on-the spot, Mark Heley.

who's just come along for the ride, had a distinct twinkle in his eye though.

He steps out of the *Hard Drivin'* console we've been hogging. 'Brilliant, the scrolling is superb. The feel of the game is so good it doesn't matter what the graphics are like.' Obviously an afficionado. Martin is in fact seriously into games. When he was just fourteen he set up his own company selling 600:1 scale figures for wargames. A nice little earner it turned out to be too, leading him into the life of entrepreneurial innovation, out of which Rhythm King records came.

With not only Bomb The Bass, but S-Xpress, The Beatmasters and Baby Ford signed to his label, this, of course, means that he doesn't have to do a paper round to get enough dosh to splash out on a few games. He has one of the most comprehensive collections of wargames in the country and (hooray) an Amiga, his favourite games being *UMS* and *Silent Service*. Not being one to miss an opportunity like this, I produced the CU chequebook and pen and singed him up on the spot. Expect some seriously authorative reviews of the latest wargame software very soon.

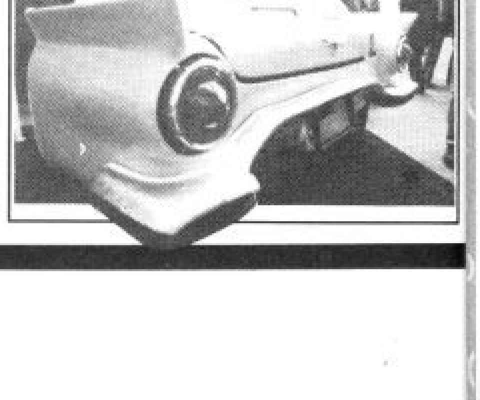
Tim, though, is more of an *Operation Wolf* man.

'When I was in Japan I saw *Operation Thunderbolt*, which is even better.' We both stand transfixed by the sight of a small Japanese business man playing the projected screen version of the game. Fierce concentration covers his otherwise expressionless face as he blasts away. The middle-aged obviously shouldn't be exposed to games like this.

'At the moment I'm using an Atari for my work because it has midi ports, but I'm looking at the new developments in the Amiga software. The only games I have are for the Apple, which I used to learn programming. I much prefer playing in arcades to playing at home; but at the moment, with doing the album and producing Neneh's new single and one for M. C. Merlin (the rapper on 'Megablast'), I just don't get the time.'

So, you see, it's not a laugh all the time being an incredibly successful recording artist. On the other hand Tim has just been offered a gig at Hawaii's Waikkiki beach. Outside the exhibition a chaffuer waits to take him off for another long day behind the mixing desk. He manages a weary smile and looks like he could do with a few days in the sun. Still, at the age of twenty he's achieved as much as most people do in their entire careers. I go back for a few more games of *Narc*.

No, it's not the latest super console!



CU





PINBALL

We're off for some serious flipping about at the Pinball, '89 Exhibition. A report follows.

VINDICATORS!

The first of Domark's new wave of coin-op conversions appears next month, in the shape of Atari's excellent *Vindicators*, a futuristic tank game which appeared in the arcades in a dedicated cabinet which reproduced a tank steering mechanism. It had great sound, good graphics and frenetic gameplay. What about the home conversion? Well you'll have to wait and see, but we'll have exclusive reviews of both the 64 and Amiga versions in April's issue.

DEMOS

CU takes a look at the current crop of 8 bit and 16 bit demos floating around the circuit. If you've anything worth seeing, don't miss out on this showcase, get 'em into us.

REVIEWS

All this plus reviews of *Populous, Stormtrooper, Blasteroids*, DI's *F-16, War In Middle Earth,* and *Baal.*

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Mr S.E. Roe, Sheffield

Thanks for the information Mr Roe. I would add, for anyone who has not used one of these devices before, that only low-voltages can be switched using the Vicrel. Anyone wanting to switch higher voltages must add additional devices which are themselves switched using Vicrel (and then only if you are absolutely certain of what you are doing). However, for a low-voltage alarm system the Vicrel is quite adequate and very easy to use.



A cleverly disguised burglar attempts to disable Tommy's old 64 home alarm system.

Blackout

Please advise me on an extremely annoying problem which I keep having on my C64. While I am playing or loading a game the screen goes blank and the power indicator switches off, although the C2N still operates. As my computer is still under guarantee I keep taking it back to the store where it was bought; but when I receive the repaired machine or a replacement the same problem arises once again after a while. Also, to put the icing on the cake, I've lived in three different houses over the years I've had the 64, but the problem has just seemed to haunt me in every one!

I did see a letter in your section in the September 1988 edition of CU (entitled "Everything's Gone Black") and you mentioned something about the 6502 processor chip failing. Could you enlighten me a little more? And could you also give me your opinion regarding whether I should send my C64 to a repair company you could recommend, or should I take it back to the store where it is under guarantee (for the millioneth time)?
Matthew Eccles, Halifax

You say that you have had the computer replaced or repaired, yet the problem still remains. What you don't say is whether or not the power supply has ever been replaced! This sounds like a classic case of a failure of the power supply unit, which actually supplies two different voltages; a 9v AC supply and a 5v DC supply. The C2N is powered by the 9v supply, but if the 5v line goes dead then the computer will stop working. I suggest you take both the computer and the power supply back to your dealer and ask it to test both.

The Commodore power supply units do not have a good reputation for reliability and the normal practice for warranty repairs is the issue of a brand new power supply unit (this being easier than trying to repair them!). If the warranty has expired, and you do send it to, say, Verran, then ensure the power supply unit is sent as well.

Be sure

I know you've probably had loads of letters concerning printers, but I have to be sure. I own a Commodore 128 and I am considering buying a printer. I read your reply in the December issue recommending the Star LC-10 but this is slightly outside my price range.

Is there an other printer that you would recommend? I had the Seikosha printer in mind. It would be used for printing out pictures, letters,

lists etc.

Any help would be greatly appreciated.
Richard Cahill,
New Ross,
Co Wexford,
Eire

The price rise of the Star printers, due to the EEC levy, has unfortunately made them slightly less attractive and there are definitely cheaper printers around. However, are you aware that the LC-10 with a CBM interface is currently (at time of writing) still being advertised as low as £215? The main thing to note is that few of the cheaper printers quite match the quality of the LC-10.

However, the Srikosha printers are quite adequate and if you can pick one up at under £200 then this is quite reasonable. The only other contender might be the MPS 1250 (now no longer in production I understand, but some models are still in shops) which has both a CBM and a Centronics interface built in. This can be picked up for as little as £190 and means that if you ever upgrade to another computer, such as an Amiga, you can still use the same printer. Best bet is to scan the adverts and compare the prices.

TVOD

● I own a Commodore 64 and have had it for four years now. However, two years ago or so, the power light failed to go on when I switched it on. Everything else worked perfectly and I was unconcerned, so I never got it fixed. Recently, though, I heard that when the power light doesn't go on, the video output is somehow affected.

I have used the C64 on two televisions. The first one, a Philips 12" b&w TV, was fine, but after a while the picture began to get grainy and unclear. Therefore I switched to an old Sony Trinitron colour TV. This was also fine, but again after a while the television broke down completely, and I can only use the computer with it at odd times. These faults I attributed to the video cable or the age of the TV. But now I am worried. Could you tell me if there is any truth in what I have heard?
Finn McCann,
Maynooth,
Eire

The first thing to say is that the power light is just an LED (Light Emitting Diode) connected to the in-comming 5v power line. It is rare for these to fail, but it does happen sometimes. The fact that the computer continues to work normally is a sure sign that nothing has happened to the 5v power supply itself! As for the video output, I don't know who told you that this is connected in any way to the operation of the power light, but rest assured it isn't.

Apart from the TV actually breaking down, the most likely fault is with the video cable. If the cables work loose inside the plugs or the soldered connections are not too good then the result will be a loss of picture quality. Since most of the cables supplied with the modulators are sealed connectors, there is not much you can do except to get a new cable from a TV shop (take the old one in to ensure you get the right connectors) or, if you have access to a soldering iron, cut off the sealed connectors and replace them with new ones. A useful test to see if it really is the cable is to waggle the cable while the computer and TV are switched on. If the picture breaks up slightly or flickers, then you should consider a replacement cable.

If you are not using the original TV cable then you must ensure that you are using a cable intended for TV use. Similiar coax cable is available for hi-fi use and this will not work correctly with a TV signal.

Upgrader

● I want to upgrade to an Amiga 500 so I have a few questions I would like you to answer, please:
1. Is the Commodore MPS 1250 printer compatible with the Amiga?
2. Is the 1028 ST colour monitor the best for the Amiga's graphics?
3. I have a Toshiba Blackstripe colour television. Can I use an Amiga on it? If so what would the graphics be like?
4. If it can't be used what monitor would you recommend that is available over here in Oz?

I would be very grateful if you could answer my queries. Thank you.
David White,
Whittington,
Victoria,
Australia

If you get the MPS 1250 with the dual interface then you will be able to use it on both the CBM 64/128 and the Amiga. This is because the printer has both the CBM serial and a Centronics interface included on a slot-in board which allows you to switch between the two as required.

As for the 1028 ST, this sounds more like an Atari (looking up to avoid the thunderbolt!) monitor than a CBM one unless they have different designations Down Under. Basically any hi-res colour monitor with a universal RGBA and stereo sound connectors can be used with the Amiga, the recommended CBM model being the 1084S.

As for the Toshiba colour TV, this can be used with the Amiga modulator quite happily, including the sound (mono only); the modulator fits externally onto the Amiga. Obviously the picture quality is not going to rival that of a monitor, but is still quite acceptable with a good colour TV, such as the Toshiba.

If you get the chance, borrow a friend's Amiga to try on the TV before you buy or even take your TV to the CBM dealer to try out. Individual's ideas of acceptability vary considerably!

Tickle those ivories

● I own one of the 5-octave keyboards that were sold at one point with the CBM 64 as a music expansion system. I have had a lot of use out of it, but I have now upgraded to the Amiga and would like to take advantage of the Amiga's superior sound and midi facilities with the same keyboard.

I have had conflicting advice as to how the keyboard can be connected since it doesn't appear to have a standard midi connector. I really don't want to have to buy a new keyboard so can you tell me if there is an interface for this keyboard and, if so, how much it costs and where I can obtain one?
J. Roberts,
Dorchester

Marketing rights for the keyboard in question have been taken over by a new company. However, the good news is that there is an interface, which plugs into the parallel port on the Amiga (with a through connector I believe) which, together with some fancy background software, makes the Amiga think that the keyboard is actually using the midi port. To connect other midi devices you will still need a midi interface, which connects to the serial port of the Amiga. This means that the keyboard will work quite happily with music programs such as Aegis Sonix etc.

The not-so-good news is that the interface (including the software) costs £49.95 (compared to the midi interface cost of £26.95), but this is still cheaper than buying a new keyboard. The company are POWER COMPUTING who can be contacted on 0234 52207.

tommy's TIPS

THE LAST WORD

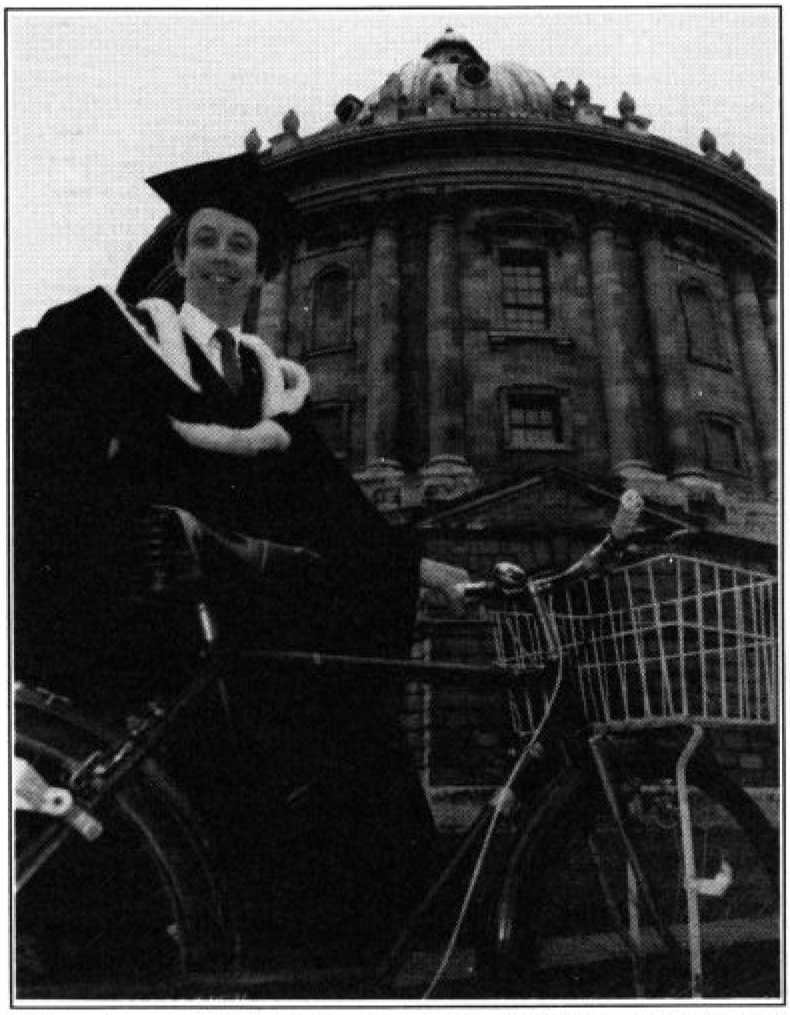
Oh no! It's deadline time and TLW hasn't done a thing about producing its normally witty, and informative column. Quake and tremble, oh ye softcos! for the wrath of The Last Word (The Column of Revelations) is upon ye (just as soon as we leaf through our notes and press releases).

● And yea verily it was writ (*don't do this to them — Ed*) sorry a little birdie told us quite a funny story from the Chicago CES Show. Amongst a goodly number of Brit softcos from over here trying to do very well over there, was Elite. Like most software houses they tried to have an original looking stand. You know, something to catch the eye. Well instead of going for the traditional approach of wheeling in a tank or a flight simulator they decided to look a little bit more upmarket, going instead for the 'class' English look — old wooden tables, oak dressers, that kind of thing. Unfortunately a couple of guys from Nintendo were overheard wandering past:

"Elite? Are they a furniture company?" Laugh? We nearly fell of the fake pine coffee table.

● There are some magazines who will grasp the opportunity to print something smutty or sexist with both sweaty hands, which is why companies like Codemasters send out press releases concerning new programmers with a picture of the said two berks stood next to scantily clad bimbettes. Naturally we refuse to print the thing, but we think it shouldn't go unremarked.

● Here's an interesting fact (not that the other two weren't interesting) *Denaris* was written, as you know, by Rainbow Arts, and, as you know (told you this was interesting) it had to be withdrawn because of its similarities to *R-Type*. What you won't know though is that *R-Type*, the home computer conversion, was written by Rainbow Arts. Activision snapped them up when they saw what a good job they'd done with their own game, but unfortunately didn't give them enough time to do the job to the same standard.



Andrew Hewson adopts Steelyesque pose as a Cambridge professor, after signing a US distribution deal with Microprose. What a don-key . . .

● This is a stupid story but it's worth repeating because it gained national coverage on the radio and in some papers. One of Gremlin's programmers, Colin Dooley in fact, was so bored with his name that he changed it to Fungus the Bogeyman. What a crap choice amongst game names. Couldn't he have called himself Mr Strike Force Harrier or John Ninja Bike Simulator? Some people have no imagination . . .

● Bad news we're afraid. Domark has announced that the *Bob's Full House* game has been indefinitely postponed, since although they acquired the licence for the show, they didn't realise they'd have to licence Bob (TM) Monkhouse as well. Looks like they're wallied . . .

● Whilst we're on the subject of those spiffing chaps at Domark, an interesting story has just crept its way out from under a stone where it was hiding for many years. When Dom and Mark were originally planning to launch a software company, Mark worked for an advertising agency (just round the corner from CU actually). Since it was impossible to work on their project in the office Mark used to nip out and formulate his entrepreneurial 5 year business plan in, of all places, The Karl Marx Library just round the corner. This communist reading hole was the place he conceived the idea of offering a £25,000 prize for *Eureka*. The irony struck him so much that in his guilt he put a couple of quid in the collection box. Solidarity or what . . . ?

● Meanwhile over the water there are new developments in the world of gaming. Epyx are currently studying young gamers by letting them at the machines then having psychoanalysts watch them through two-way mirrors to see how they 'approach' the machine, and what their 'attitude' is. Only in America . . .

That's all you're getting this month . . .



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